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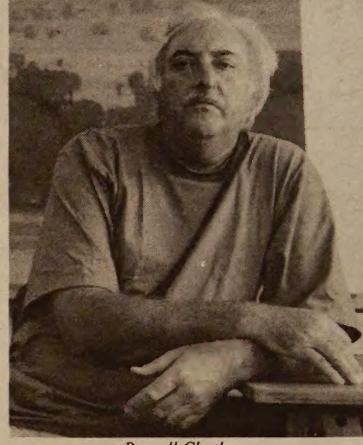
Governor Names Arts Award Winners



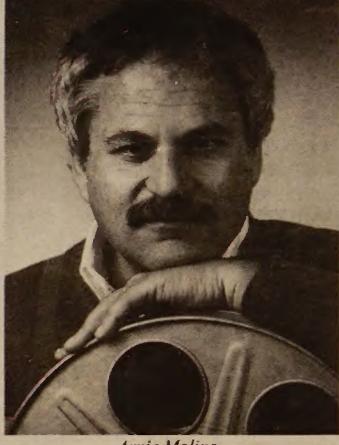
Miriam & Joseph S. Sample



Mary E. Moore



Russell Chothom



Arnie Molino

Governor Marc Racicot recently announced the winners of the 1997 Governor's Arts Awards. They are Miriam and Joseph S. Sample of Billings for Lifetime Achievement in the Arts; Mary E. Moore of Great Falls for Music; Russell Chotham of Livingston for Visual Arts; Arnie Malina of Helena for Arts Presentation; and the Big Fork Summer Playhouse for Theatre.

Governor Racicot will present the awards at a 7:30 p.m. ceremony Feb. 14 at the Helena Middle School. For more information, call the Montana Arts Council at 444-6430.

"These awards call attention to the outstanding achievements of all individuals involved in the Arts," the Governor said. "Their creativity, enthusiasm, dedication and hard work bring beauty, enjoyment and a sense of our history and culture to all Montanans and provide an invaluable legacy for future generations."

Miriam and Joseph S. Sample—Lifetime Achievement in the Arts

Mr. and Mrs. Sample were cited for more than 30 years of supporting music, the visual arts, theater and public radio and television in Montana.

The Samples have given hundreds of thousands of dollars to a wide range of arts organizations. They were also cited for the innovative leadership they give to arts organizations, especially in fund raising and increasing the audience for the arts in Montana.

Mrs. Sample is a major financial backer of the Montana Collection at the Yellowstone Art Center. Out-of-state museums now borrow and exhibit the collection, which features the work of contemporary Montana artists. Donna Forbes, director of the Yellowstone Art Center, said the collection brings "valuable recognition to our Montana artists and the state itself."

Mrs. Sample paid for 10 Montana Portraits television public service announcements featuring artists whose work is in the Montana Collection. The portraits helped awaken people to the quality art work being done here and to the fact that Montana offers a great working environment for artists.

"Her spirit goes far beyond this city," Forbes said. "Her patronage has proven so important to the present cultural history of Montana."

This year Mrs. Sample established a cultural enrichment program at Rocky Mountain College. The program provides trips to area museums, art centers and theaters for students who've had little exposure to the arts.

The founder of the Montana Television Network, Mr. Sample made television history when he used microwaves to link four Montana stations. He also has been an active promoter of public radio and television in Montana.

Since 1978 he has been a prime supporter of KEMC, and he still serves on the station's board of directors. He provided 27 translators to beam the station into smaller communities around the state. In October KEMC rededicated its newly renovated studios as the Joseph S. Sample Studios.

He was also a leader in establishing KUSM Public Television in Bozeman, providing some of the equipment needed to get the station on the air. He continues to be a major supporter of the station.

Mr. Sample was the first major contributor to the creation of the Alberta Bair Theater. He was a founding member of the theater's board of directors and still serves on the board.

A jazz buff, Mr. Sample has sponsored many world-class jazz concerts in Billings and hosts a weekly jazz program on KEMC public radio.

The Billings Symphony, the Billings Studio Theater and the Western Heritage Center have also benefited from Samples' largess.

Montana State University awarded Mr. and Mrs. Sample honorary doctorates in recognition of their philanthropy. They both received honorary degrees from Rocky Mountain College, and the National Society for Fund Raising Executives named the Samples Montana's Outstanding Philanthropists in 1991.

BIG FORK SUMMER PLAYHOUSE

Winners of the Governor's Arts Awards for Theatre

Mary E. Moore—Music

Moore was conductor of the Symphonic Choir in Great Falls for 34 years before she retired from that post in 1994. She is a widely recognized voice teacher and in great demand around the state and region as a vocal clinician and adjudicator. A mezzo-soprano, Moore is also a popular recitalist and symphony soloist throughout the Northwest and has appeared with the Seattle Opera Company.

She directs the choirs at First Congregational Church and Christ United Methodist Church. She has received the Montana Choral Directors Association's Distinguished Achievement Award.

Moore is also director of the Great Falls Recital Series and its annual fall opera performance.

"Mary is an excellent example of the pioneer spirit necessary here in Montana for the arts to succeed," said Gordon J. Johnson, music director and conductor of the Great Falls Symphony Association. "She has paved the way for choral singing in Great Falls, and her influence is certainly felt throughout our state."

David Buness, conductor of the Helena Symphony Chorale, said, "Her students consistently earn top ratings and awards in vocal competitions, and more importantly, have learned to love singing and performing under her coaching, forming the nucleus of the better choirs throughout the state of Montana."

"Some of her students have gone on to successful careers in opera, theatre or education," said Kathleen McIntosh, choral director at Charles M. Russell High School. "Even more important are those who have left her studio with a deep love of music and a deep respect for the arts. They are the people who are the audiences we love to see enter a concert hall."

Moore received the 1993 YWCA Salute to Women Award for Creative Arts and Communication, and April 30, 1994, was proclaimed Mary Moore Day in Great Falls by the mayor.

Arnie Malina—Arts Presentation

Malina is founder and executive director of Helena Presents/Myrna Loy Center, and last year was the recipient of the Fannie Taylor Award for Lifetime Achievement, the top-ranking award from the Association of Performing Arts Presenters, the national service organization repre-

(Continued on page 2)

FY98-99 State Budget Plans Announced

Governor Marc Racicot's FY98-99 Executive Budget includes funding to stabilize the Montana Arts Council through commitments to core grants and agency services.

Governor Racicot states, "It is essential that we remain committed to something that is so important for the state. A stable arts industry in Montana is vital because it has such an impressive and far-reaching impact. Our outstanding arts organizations and artists attract business to the state, improve education, strengthen our economy and renew our communities."

The Governor's budget also provides seed funds for the agency's "Arts Are Central" granting program, designed to help rural arts organizations stabilize their resource base and develop meaningful and deep-rooted partnerships with business, civic, education, and social service agencies in their local communities.

The Arts Council's total state general fund budget for each year in the upcoming biennium will equate to an investment of approximately fifty cents per Montanan per year.



Public Assistance for Arts Solidly Supported

By James M. Haughey, Montana Arts Council member

Often it is mistakenly assumed that public support for the arts and humanities is a partisan issue. How false that assumption is!

Admittedly there are many ultra-conservative Republicans who consider the arts to be so frivolous that they do not need or justify public support. But those extremists are not the Republican party; and their strident rhetoric could endanger success at the ballot box of many moderate and conservative Republican candidates who realize the vital role the visual and performing arts fill in the lives of our citizens.

A 1996 Lou Harris survey shows that by a 3 to 1 majority, the American public, obviously Republicans as well as Democrats, support public funding of the arts.

The arts in Montana are funded largely by private citizens who attend art galleries, theatrical performances and musical concerts, and by individual and corporate contributors to museums and performing groups. But for the last 30 years local arts organizations have received very modest financial assistance, a fraction of their total funding, from state and federal agencies. This seed money has brought great benefits to the public, especially in small towns and surrounding rural areas where arts programs were virtually non-existent 30 years ago. It has helped bring about a real burgeoning of arts activity throughout the state. Furthermore, the public grants have generated private funding many times over, funding which would not have been given without the public stimulus.

Montana joined her fellow states in encouraging and assisting the arts with the enactment in 1967 of the law which created the Montana Arts Council. As a state senator in that year and an ardent Republican for many decades, I wrote the Arts Council bill which became the first substantive enactment of the legislative session. The bill was signed into law by Governor Tim Babcock. Like me, Governor Babcock then was and still is an active Republican. Many of my Republican friends and acquaintances are firmly convinced that arts experiences are so important to a healthy economy and to the personal development of our people, young and old, that public arts support is necessary and justified.

Opponents of public arts funding are well intentioned and they include Democrats as well as Republicans, independents as well as party members. Unfortunately, they fail to realize how greatly the lives of many thousands of Montanans have benefited by arts experiences which would never have been created without public support. Rural states like Montana are not like New York and California, in which arguably the arts could survive without a dollar of public money. In our thinly populated state Montanans will continue to experience a fine and improving life quality only if the arts are supported by a partnership of private and public funding. That is a fact unknown to the extremists, but understood by many Republicans as well as Democrats. It is not a partisan issue.

(GOVERNOR'S ARTS AWARDS, *continued from page 1*)

senting all performing arts presenters in the nation.

Newsweek magazine named Malina Montana's "Unsung Hero," and Montana Magazine named him one of 25 Montanans who have made a difference in the last 25 years.

Malina also co-founded the Montana Performing Arts Consortium. The consortium helps presenting organizations across the state reduce their costs and bring outstanding live performances to the state. Other states have used the consortium as a model.

Malina opened the Second Story Cinema in Helena in 1976. From that base, he built Helena Presents into one of the most prestigious performing arts presenting organizations in the country. Helena Presents is a National Endowment for the Arts model, a key partner in the National Jazz Network and the National Performance Network and a distinguished film series producer.

He spearheaded the \$1.7 million renovation of the historic Lewis and Clark County Jail into the Myrna Loy Center. The home of Helena Presents, the center now houses a movie theater, a performing arts auditorium, a video editing suite and an art gallery.

In 1991 Helena Presents was one of 21 exemplary presenters around the country featured in the book "21 Voices."

Helena Presents received a prestigious three-year National Endowment for the Arts Arts Plus Award in 1992 to create an arts-education partnership with schools within a 100-mile radius of Helena.

Malina received the Distinguished Service Award for Presenting the Arts from the Western Alliance of Arts Administrators, the Distinguished Service to the Humanities Award from the Montana Committee for the Humanities and the Distinguished Service to Helena Award from Electrum of the Helena Arts Council.

Russell Chatham—Visual Arts

Chatham's paintings and lithographs of Montana landscapes, especially Paradise Valley, have been shown in museums and galleries throughout America and in England, France and Japan.

A native of San Francisco, he learned to paint, hunt and fish on the family ranch in Carmel Valley. His grandfather, the noted artist Gotardo Piazzoni, died when Chatham was only 5, but Chatham says he learned much of what he knows about painting by studying his grandfather's paintings.

Chatham moved to Montana in 1972 after visiting his friend, novelist Thomas McGuane, on his ranch near Livingston.

He has had more than 300 one-man exhibitions since 1958. His work is featured in the Museum of the Rockies in Bozeman and the Yellowstone Art Center in Billings as well as at a number of museums, private collections, colleges and universities across the country. His most recent exhibitions have been in Seattle, Aspen, Sun Valley, Jackson Hole and Billings.

Chatham began printmaking in 1982 as a way to give himself a stable income and at the same time make his art more affordable for people. Today he is considered one of the world's foremost lithographers.



Governor Tim Babcock and Senator Jim Haughey with bill creating the Montana Arts Council in 1967.

He has been profiled in Esquire, Southwest Art, People, U.S. Art, Antiques and Fine Art, Architectural Digest and Smart.

Chatham is also a writer, book publisher and restaurateur. He has written several books and hundreds of articles about fly fishing, bird hunting and conservation for magazines like Sports Illustrated, Esquire and Rod and Reel. His Clark City Press in Livingston publishes fiction, non-fiction, poetry and children's classics as well as art and photography books. And he recently opened a fine restaurant in Livingston.

He received an honorary doctorate from Rocky Mountain College in 1994.

Bigfork Summer Playhouse—Theatre

For the past 37 years the Bigfork Summer Playhouse has provided an ideal training ground for hundreds of aspiring theatrical performers, technicians and musicians. Under owners/producers Donald E. And Jude Thomson, the Playhouse offers four musicals and a play every summer, providing top-notch entertainment for thousands of Montanans and visitors to the Bigfork area.

The Playhouse offers a unique scholarship program that helps company members finish their educations before going into professional theater. Each summer the playhouse puts on a gala called The Benefit Revue to raise funds for the Playhouse and its scholarship program. The members of the company do songs and skits, providing an exciting evening of entertainment.

Last year the Playhouse awarded four \$1,000 scholarships and jointly awarded another scholarship for a technician.

Over 3,000 people from throughout the U.S. apply to join the company each year. In addition to salaries, the Playhouse provides living quarters for the company.

Playhouse alumni have gone on to successful careers in opera, repertory theater, television, music and education. Fourteen alumni have appeared on Broadway or in touring companies of Broadway shows.

Dr. Firman H. Brown of the University of Montana's Drama Department founded the Playhouse in 1960. Don. Thomson was hired to manage the company in 1968. He purchased the Playhouse in 1971. Thomson serves as producer and his wife, Jude, is associate producer for the company.

The real joy in running the Playhouse, Jude Thomson said, "is seeing young people who got their start at Bigfork go on to accomplish their goals in the theatre. A few years ago Don and I spent a week in New York, and we saw six Playhouse alumni in plays on Broadway."

Playhouse alumni have an informal organization in New York City, she said. "And they look out for each other and help each other along."

Arni's Addendum will appear in the next issue. She is busy preparing for the upcoming legislative session at present.

Robert Sheldon to Gannon

Robert Sheldon, who has served as full-time literature consultant to the Western States Arts Federation (WESTAF), has announced that he will be heading the Gannon book distributing company in Santa Fe, NM. Although Sheldon is leaving a formal position at WESTAF, he will remain an advisor to literature programs.

Sheldon had not anticipated moving to Gannon this fall, but the company unexpectedly offered him this opportunity. He will work to expand the company's market area to additional western states.

While working in the commercial book field, Sheldon will continue to advise WESTAF on literature development. He will advise the organization on future expansions of the literature presenting program "Tumblewords." That program, for which Sheldon secured financial support from the Lila Wallace-Reader's Digest Fund, the Lannan Foundation and the NEA, has become a national model of effective literature presenting. In addition, Sheldon has managed the Western States Book Awards program and served as an advisor to and advocate for literature programs at state arts agencies, independent writers, independent presses, reading series and literature centers throughout the West.

Sheldon can now be reached at: Robert Sheldon, Managing Director, Gannon Distributing Co., 2887 Cooks Rd., Santa Fe, NM 87505. Phone: 505-438-4330. FAX: 800-851-1543.



Congrats to . . .

Mari Lyons on her exhibition, "Montana Landscapes." It includes twenty oil-on-canvas and watercolor paintings, all made within the past two years, centered on images of Montana and fly fishing. "Montana Landscapes" opens at First Street Gallery in New York City on November 12, and runs through December 7, 1996.

Former Montana Arts Council Visual Arts Fellowship winner **Stephanie Frostad**, Davidson Galleries in Seattle held an exhibition of her "Circle of Friends" paintings in September.

Montana artist **Theodore Waddell** on his recent "Rodeo Series" exhibition at New York City's Steinbaum Krauss Gallery.

Lucy Curtis on her recent move to Japan. Her new address is: 2-5-5 402 Kavashiri, Japan 861-41

Tal Takenaka, a 14-year-old budding writer from Carter, for capturing second place in the nation in the Women's Club poetry competition.

Roberta Jones-Wallace, Montana Historical Society exhibits designer, for being named one of 13 artists to participate in a special pilot "artist in residence program," sponsored by the Helena National Forest and the Holter Museum of Art. Jones-Wallace specializes in wood carvings, pen-and-ink drawings, watercolors and acrylic paintings. As an award recipient, she spent one week this fall at a Helena-area Forest Service cabin to work on a variety of art projects, one of which will be donated to the Helena National Forest Service.

Nadia Ben-Youssef, a 12-year old poet from Sidney, on the publication of three books, "Thrillness," "Booktwo" and "Music Box." Profits from Nadia's books benefit children's organizations. We wish Nadia continued success!

Rossiter School librarian **Sidney Burgess** for being selected as the first recipient of Helena Presents' Arts Plus recognition award. The award recognizes teachers who "demonstrate exemplary practices in promoting the arts with children, staff, parents and the community."

Jim Todd, Professor of Art at the University of Montana, on his traveling show of wood cuts entitled "Images of Leipzig," exhibiting in Germany. The wood cuts were done following a sabbatical in Leipzig, Germany, in 1991-92. In 1996 the prints were exhibited throughout Germany at the Rendsburg Museum, Kennedy Center in Kiel, Amerika-Haus in Hamburg and Sud Galerie in Leipzig.

Stuart Weber on the release of his new CD "Departures." The album features cello virtuoso Ilse-Mari Lee on several cuts and other instrumentation including bass, harp and a string quartet.



Anne Appleby

Artist **Anne Appleby** recipient of two prestigious awards for her artwork in recent months. Anne, an alumna of the University of Montana and the San Francisco Art Institute, won San Francisco's SECA Award, and one of 20 WESTAF Visual Arts Fellowships. The Society for the Encouragement of Contemporary Art (SECA) was founded to help build San Francisco's infrastructure as an international center for modern art. The award this year was presented to Anne and two other visual artists. In addition to a stipend, the award included a show at the San Francisco Museum of Modern Art, which runs September 11-January 7.

Her work is influenced by her friendship with Helena-area Ojibwa elder and craftsman Eddie Barbeau. At Eddie's urging, she learned to tan hides, construct and decorate American Indian ceremonial objects. Anne supervised the painting of murals at the Helena Area Indian Alliance depicting traditional life and tribal designs. She was also one of the painters of the Helena Women's Mural. Her work is represented by Galley Paule Anglim in San Francisco and Little John Contemporary in New York City.

MAEA's 1996 Art Administrator Award

George Parrett, Principal, Whittier Elementary in Butte has served the Butte school district for 38 years as a teacher and principal.

The MAEA Administrator Award is given to recognize an administrator who has demonstrated support of the arts,

particularly the visual arts, above and beyond the call of duty.

Mr. Parrett has been supportive of the arts and has encouraged them with financial and emotional support. Mr. Parrett and staff at Whittier Elementary have always insisted that art and music personnel are included in decision making bodies and committees in the school. Mr. Parrett has ensured an art room for art classes, even though Whittier has grown, by remodeling space available into rooms.

He gets personally involved by helping decorate for music programs (taking orders from the art and music teachers from atop a ladder!), attending the children's art show receptions and convincing the Home School Association to make the framing of children's art a line item in the budget. Whittier now has a permanent collection hanging in the library, halls and offices.

The sports program at Whittier is also tops, with Mr. Parrett often helping to coach. The academic program is outstanding. The staff places a strong emphasis on critical thinking skills and writing skills, but the school tests strongly across the curriculum.

Whittier Elementary, under George Parrett's leadership, definitely goes above and beyond the call of duty in all areas including the arts.

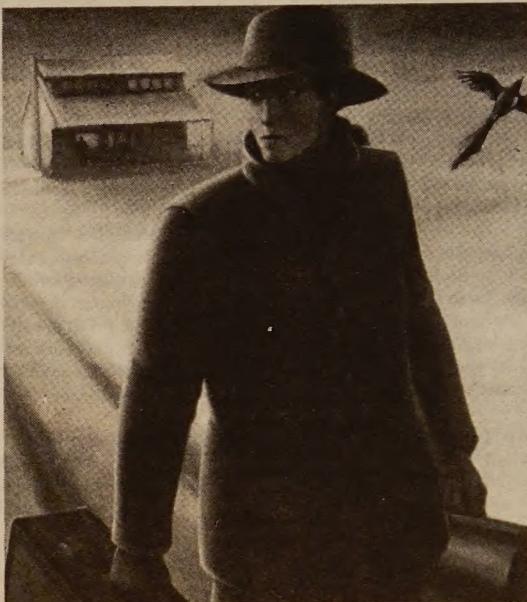
Farewell & Welcome to . . .

Maryann Fielder, who leaves the Hockaday after many years of service to concentrate her efforts full-time as an individual visual artist. We are delighted that we will still see Maryann frequently and call her one of our own here in Montana, but we will miss her presence at the Hockaday.

Kay McVeigh, long-time Executive Director for the Carbon County Arts Guild in Red Lodge. Kay has been a solid force in building that organization and its reputation throughout the years and we will miss her.

A warm welcome to **Diana Seider**, the new Executive Director for the Livingston Art Depot.

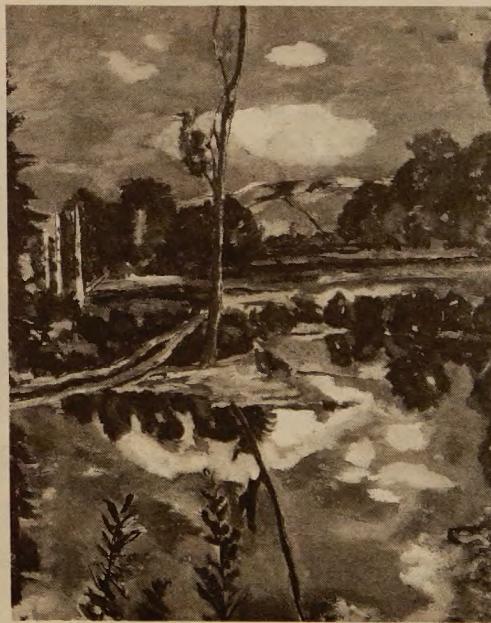
Welcome to **Leanne Gilbertson**, new Executive Director at the Danforth Gallery in Livingston.



"Impasse IV," a Stephanie Frostad oil-on-canvas painting.



A painting from Theodore Waddell's "Rodeo Series" exhibition in NYC's Steinbaum Krauss Gallery.



"Large Pond Behind the Stone House" 1995 oil-on-canvas is just one of the works by Mari Lyons on display at New York City's First Street Gallery.

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Goals 2000 Update

Despite efforts of some legislators to keep Goals 2000 money out of the state, several Montana school districts are putting Goals 2000 grant funds to work in their communities.

Sixty-two local districts recently applied directly to the U.S. Department of Education for Goals 2000 grants. Twenty-one of them were successful, bringing a total of nearly \$1.6 million.

The Office of Public Instruction had previously applied for Goals 2000 funds on behalf of Montana's schools; \$6.5 million was approved. But the 1995 Montana Legislature denied OPI the authority to distribute Goals 2000 grant money.

Congressional action allowed local school districts to bypass legislative roadblocks by applying directly to the U.S. Department of Education for Goals 2000 grant funds.

Here is a brief synopsis of how some districts plan to use their grant funds:

- Lodge Grass Elementary will use Goals 2000 funds to increase achievement for students in grades K-8, using cooperative learning, technology, parent involvement and curriculum reform.

- The Emma Dickenson School in Missoula will start a comprehensive reading improvement program, professional development for teachers and new library materials.

- Superior will use site-based management to address school readiness for young children, at-risk students in grades 7-12 and community involvement.

- Brockton will develop a comprehensive local school improvement plan and conduct family workshops on home literacy, early childhood education, preventing substance abuse and other issues.

- Hays/Lodgepole will develop a school improvement plan based on world-class standards, establishing new partnerships to increase educational opportunities and professional development for teachers.

- Billings will expand community participation in school improvement and develop a system of assessing and reporting student achievement.

From where we sit



Fran Morrow,
Artist Services
Director

College Sophomores Receive Arts Scholarships

Four Montana college students have been selected to receive the Montana Arts Council/Burlington Resources Foundation scholarships. This is an annual award that provides four scholarships of \$1,000 to sophomore Montana resident students who are actively pursuing arts and/or arts education degrees at Montana institutions of higher education.

The recipients are: Aimée Bourque, Montana State University-Bozeman, studio art and photography; Sarah Bryant, Montana State University-Bozeman, music education; Colleen Drinkwater, Montana State University-Billings, piano performance; and Anna Elkins, Montana State University-Billings, art and English.

All four scholarship recipients will be honored during the 1997 Governor's Awards for the Arts to be held in Helena on February 14, 1997.

Artists in Schools/Communities Special Project & Long/Short-term Residency Grant Deadline March 21, 1997

The postmark deadline for the Artists in Schools/Communities (AIS/C) special projects and short/long-term residency grants is March 21, 1997. In order to cut administrative costs to the AIS/C program, we have had to consolidate the number of deadlines for this program. All three grant applications will be reviewed by the AIS/C advisory committee during the April meeting.

The three AIS/C grant programs include:

- AIS/C special projects grants support projects—other than artist residencies—which make arts basic to education. These grants are designed to provide funding for schools, artists, arts organizations, local arts agencies and other

civic groups to establish, expand and enhance arts curricula or assist in establishing ongoing arts education programming in local schools and organizations. The funding will be for projects occurring July 1, 1997-June 30, 1998.

- AIS/C short-term residency grants integrate working artists into the daily activities of schools and communities. Sponsors can apply to have artists, who are on our AIS/C roster, come to their schools/communities for a one-four week residency. The funding will be for residencies occurring April 15-November 1997.

- AIS/C long-term residency grants are for artist residencies of five weeks to nine months. Sponsors of long-term residencies are school districts and communities which have shown a strong history of support for their short-term residency program. Anyone interested in applying for long-term residencies needs to call the Montana Arts Council office and discuss your residency ideas/plan at least four months before the March 21 deadline.

Fellowships

The 1997 artist fellowships have at last been decided. This year the Montana Arts Council received 215 applications from individual artists—72 applications in Literature, 27 in Performing Arts and 116 applications in Visual Arts. Panelists with professional expertise in the various disciplines were selected and they reviewed the materials prior to their meeting on October 19. They reviewed the applications "blindly" which means the artist's name did not appear on the work. They awarded nine fellowships—three in Literature, one in Performing Arts and five in Visual Arts. The fields continue to be competitive and, unfortunately, the funding is limited. Our experience shows that many fellowship recipients have been successful after repeated applications to the program. So we strongly encourage those who did not receive a fellowship this year to reapply.



Carleen Layne,
Assistant Director/
Accountant

It has been forever since we visited. Although I have seen some of you and talked with others on the phone most of the discussion has been about final grant reports and "where's my money?"

As I sit in the middle of our first blizzard, it seems silly to update you on my summer so I won't. But it was good.

Chet Blaylock's funeral was held recently, it was sad to lose such a statesman. We will miss him. As well as another great spirit here in Helena, former Mayor Kay McKenna, who passed on in October.

The Cultural and Aesthetic Projects Advisory Committee, affectionately known as CAPAC, met in October. It was a great group and I enjoyed the thoughtful and earnest efforts of behalf of the cultural life of Montana. These folks work hard for very little material reward. The results of their efforts will be available in December.

I attended "A Funny Thing Happened on the Way to the Forum" at Grandstreet Theatre. An enjoyable play.

I've also been working on whatever needs to be done to keep the engine humming. We're not as many, so everything takes longer, but the great thing about our experience is that we work harder to simplify as much as possible.

Have a great holiday; I hope to see and talk to you soon.

ArtistSearch

ArtistSearch is published bimonthly by the Montana Arts Council. *ArtistSearch* welcomes submissions of photographs (preferably black and white) and newsworthy information from individual artists and arts organizations. The deadline for submissions is January 3, 1997, for the February/March 1997 issue. Send items to: Montana Arts Council, 316 North Park Avenue, Suite 252; PO Box 202201, Helena, MT 59620-2201; (406) 444-6430, or fax (406) 444-6548.

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Holter Museum Selects Pickup on the Arts Winners

The Holter Museum of Art drew the winning tickets for their Pickup on the Arts fundraising event on June 28. Joan Holter and Jean Baucus, two longtime museum supporters, chose the winning tickets for a brand new 1996 Ford F150 4x4 truck sporting a custom paint job designed by internationally renowned Montana artist Rudy Autio. In addition to the collector's classic, four cash prizes of \$500, \$400, \$300 and \$200 were awarded.

Winning the truck was Mickey Cozzie from Helena, who was overwhelmed with joy upon hearing the news. "I screamed, I cried, and was happy my mother was there when I received the good news."

Winners of the cash prizes were Helena's Alane Davis \$500, Steve Browning \$400, Kathryn Kannaugh \$200 and Washington, DC resident Mark Sant \$300.

Pickup on the Arts raised \$7,000 for the exhibition and educational programs for the Holter Museum of Art.



Mickey Cozzie of Helena in her new pickup.

MAC Vision Statement

The vision of the Montana Arts Council is that now and in the future the arts will be central to the educational, economic and cultural well-being of our state.

The Council will serve as a dynamic resource and collaborative agent to provide creative leadership and to serve the public through artists, arts organizations and communities throughout Montana. The agency will provide technical and financial assistance to artists and arts organizations across the state.

The Council's leadership will be characterized by creativity, innovation, decisiveness and vision. The agency will achieve its goals through being informed and knowledgeable in concert with the needs of its constituents.

The Montana Arts Council will be known and valued for its vision in promoting education and participation in the arts.

We treasure our unique regional identity and the arts and cultural heritage of the people who make Montana their home. In recognizing Montana's rich cultural diversity, we seek to nurture the creative spirit that gives color, sound and form to our past, present and future.

—Cultural Congress/Rural Arts Roundup 1994

NEA Funding Finalized for Cultural Agencies

FY 97 Omnibus Spending Bill Passed

In an effort to avert another federal government shutdown on October 1st and to quickly adjourn Congress so that members could return to their states to campaign, Congressional leaders and the White House finalized an agreement of a very large FY 97 Omnibus Spending bill on Saturday, September 28. After several days of intense negotiations, the White House successfully secured increases in funding for several favored social programs, including some cultural and educational programs.

Because Congress was unable to complete legislative action on six of the 13 annual appropriation bills this year, these outstanding six bills were rolled into a single, year-long FY 97 Omnibus Spending bill. The six outstanding appropriations bills were: Interior; Labor-HHS-Education; Commerce-Justice-State; Treasury-Postal Service; Foreign Operations; and Defense. As a result, the FY 97 Omnibus Spending bill includes \$356 billion in funding for domestic programs and \$224 billion in funding for defense.

The House of Representatives passed the Omnibus bill, H.R. 4278, during a special Saturday night session on September 28 by a vote of 370 to 37. The Senate passed the bill by a vote of 85 to 14, and the President is planning to sign the bill, thereby ensuring funding for the federal government in time for the first day of the new fiscal year on October 1.

Impact on Federal Cultural Agencies

While the final funding amounts for the federal cultural agencies are not the amount originally requested by the President in his proposed budget, the White House was able to secure some increases for the NEA and IMS above the amount originally approved in the House and Senate versions of the FY 97 Interior Appropriations bill. Compared with last year's funding, NEA and NEH received level funding and avoided any further cuts.

Cultural Agency	FY 96 Enacted	FY 97 Pres. Request	FY 97 House Version	FY 97 Cmte. Version*	Senate FY 97 Final Omnibus Bill
NEA	\$99.5 million	\$136 million	\$99.5 million	\$99.5 million	\$99.5 million
NEH	\$110 million	\$136 million	\$104 million	\$99.5 million	\$110 million
IMS	\$21 million	\$23 million	\$21 million	\$21 million	\$22 million

*Please note that neither full debate nor a roll call vote on the FY 97 Senate Interior Appropriations bill ever occurred because the Senate ran out of floor time for this controversial bill. Therefore, the highly anticipated Senate amendment to increase funding for the NEA and NEH was never able to be introduced.

Additionally, you may recall that the House version of the FY 97 Interior Appropriations bill contained report language indicating the House's intent to no longer fund NEA and NEH after FY 97 and 98 respectively. The Senate version of the same bill contained report language to counter the House by indicating that they do plan to fund the NEA and NEH in future years. The Omnibus bill reconciles this matter by canceling out these two versions and remaining silent on the issue, which is the ideal compromise.

White House Position on FY 97 Funding for the Cultural Agencies

Prior to negotiations on the FY 97 Omnibus Spending bill, when it appeared that a stand-alone Interior Appropriations bill could not be passed through the Senate, the White House released its official Statement of Administration Policy concerning the FY 97 Interior Appropriations bill to the Senate on September 13, 1996. "The Administration objects to the [Senate Appropriations] Committee's low levels of funding for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH) and the Institute of Museum Services (IMS). The committee's recommendations for NEA and NEH represent about a 40 percent reduction for both agencies below FY 1995 levels, and would severely jeopardize their ability to provide important cultural, education and artistic programs for communities across America. The Administration urges the Senate to approve funding for the NEA, NEH and IMS at the requested levels and supports the Senate's commitment to the continuation of the NEA and NEH."

Goals 2000 Gets Substantial Increase in Omnibus Bill

While the House attempted to eliminate FY 97 appropriations for GOALS 2000 again this year, the Senate Republicans and Democrats began a bidding war to substantially increase the funding levels for all education programs, including GOALS 2000. In the end, this appropriations bill was also rolled into the single, year-long FY 97 Omnibus Spending bill. GOALS 2000 secured an impressive \$491 million appropriations level, which is \$136 million over the amount appropriated last year to this program.

As you will recall, 90 percent of all GOALS 2000 funding granted to states is then subgranted to local school districts. Because the arts are defined as part of the core curriculum in education reform, these funds can be used for arts education and arts education partnerships at the local level.

Courtesy: National Assembly of State Arts Agencies



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1996 Goal 2000 Grant Recipients

Hays/Lodge Pole:
\$105,105
Box Elder: \$69,676
Brockton: \$68,478
Rocky Boy: \$69,676
Billings School Dist. 2: \$133,436
Missoula Co. School #1: \$99,909
Arlee: \$79,000
Bozeman: \$64,475
Helena: \$99,750
Lone Rock Elementary: \$41,890
Superior: \$65,669
Thompson Falls: \$48,550
Browning: \$73,895
Opheim: \$47,244
Kalispell: \$116,508
Charlo: \$145,842
Missoula Curric. Consortium: \$92,075
Lodge Grass Elementary: \$39,254
Elliston Elementary: \$27,002
Dixon Elementary: \$27,762
Missoula Co. Schools: \$108,729
Ophir: \$35,467

A Territory Resource 1996 Grant Summaries

Coalition of Montanans Concerned with Disabilities — Missoula, \$7,200

General operating support to continue its public policy advocacy work on disability rights issues. CMCD is the only group in Montana that is run by and for people with disabilities that does not provide direct services.

Fart Peck Assinibaine Council — Wolf Point, \$10,700

General operating funds for community organizing education for passage of a Constitution and Bylaws for the Assinibaine Council, and assessing support for establishing a land base for the Assinibaine people, in order to increase economic and political empowerment.

Tri-County Advocacy Council — Havre \$9,100

General operating funds for ongoing efforts to train and mobilize people to take action on issues that directly affect their lives and their communities. Specific activities of the council include voter education and registration, public policy monitoring and coalition building.

Helena Presents — Helena, \$1,500

Support for the Montana Gay and Lesbian Story Project and oral history project combining performance, archival preservation and published materials based on the stories collected in "story circles" throughout the state.

Holter Museum of Art — Helena, \$1,500

Support for a symposium focusing on pertinent Native American social and cultural issues, in conjunction with an exhibit of artwork by Native American artists in Montana.

Mai Wah Society — Butte, \$1,500

Support for education materials documenting the presence and contributions of early Chinese immigrants in Montana. The Mai Wah Society is dedicated to preserving the rich cultural heritage of the region.

For grant program guidelines and more information, please see the Opportunities section of this issue of "ArtistSearch."



The Yellowstone Art Center in Billings began construction on the new museum on June 20, 1996. Construction has proceeded rapidly since. The site was cleared within the first week of construction. Many trees and sculptures were temporarily relocated. At the end of July, the railroad tracks across 27th Street were removed. Much of the interior of the old building has been demolished. At the beginning of August, work began on the basement of the new east wing. By mid-August, most of the basement walls had been poured. In September, crews finished the main foundation of the new addition. They also began steel work on the east side addition. Currently, major duct work is underway. Also, crews are continuing interior demolition and steel work in the

service stairs on the east side.

A spacious new two-story gallery complex for the Art Center's collection and changing exhibitions will be a primary element of the new building. A new educational room and a multipurpose meeting room will allow for expanded education programs, lectures, films and performances. The new galleries and public areas will surround a garden courtyard at the heart of the museum.

The Yellowstone Art Center will reopen in Fall 1997.

The Arts Council apologizes sincerely for the production error in the photo caption in the last issue which incorrectly labelled the rendering of Missoula Children's Theatre as the ground breaking for the Yellowstone Art Center.



Law and the Art World

Bill Frazier, Art Lawyer and MAC Chairman

In writing about warranties I have had some concern about offending those who believe art is above such mundane concerns. To my pleasant surprise, quite a few artists, proud of their craft, called to . . . mention concerns associated with the high pressure marketing of some artwork and prints they felt should be governed by these warranty concepts. All these problems and proposed regulations result from abuses in the art marketplace.

. . . Warranties can result from something as simple as a statement in a brochure or the comments of an auctioneer. Stretching a limited edition to expand the number of items available for sale could be a breach of warranty. . . Warranties can be disclaimed by the use of the term "as is" in a conspicuous manner. There are two primary types of warranties: express and implied. An express warranty results from the basic description of the item to be sold, along with the statements of the seller that become part of the basis of the bargain. Such warranties may result from the sales contract itself, or from brochures, advertisements, catalog descriptions or auctioneer statements, if the buyer can show that he reasonably relied on such information.

An express warranty may arise from the statement of the seller, as well as from the description provided to the buyer. Virtually any statement made by the dealer about the authenticity of the artwork will be considered an express warranty. As a general rule, however, the dealer's opinion as to the value of aesthetics of a work of art is not a warranty.

In discussing warranties, it is important to note that a gallery is usually in a better position to know what it is selling than the typical buyer is and that the buyer is generally entitled to rely on the representations of the gallery or dealer. Most of these warranty issues are covered by the Uniform Commercial Code (UCC) which has been enacted in all states. Dealers should consider reading and understanding the sales

and warranty provisions as they apply in individual states.

The other general type of warranty is the implied warranty, which would probably have less application to art than the express warranty. There are two sub-types here: the warranty of merchantability and the warranty of fitness for a particular purpose. Fakes or forgeries may fall under these categories. There is very little law on this point, but rest assured that it will develop. Such warranties are usually disclaimed by the terms "as is," or "with all faults," and such terms must be provided conspicuously. The disclaimers cannot be hidden in the small type and be effective.

Another type of warranty, which is rather esoteric in the normal course of art business, is the warranty of title. This relates to the seller's right or authority to sell the item. For example, is the work of art stolen or mortgaged? This is becoming more of an issue with the introduction of historical Russian artwork that has been entering the United States recently.

Russian art authorities have discussed making claims against the United States Government for the return of historical works that were illegally removed during the tumultuous last days of the Soviet Union. Such claims are authorized by treaty and are similar to those resulting from the Germans' looting of art collections in Europe during World War II and claims for their return.

The UCC also provides for what is called the merchant duty of disclosure. This means that, if the seller (dealer) knows of any information relating to authenticity or title, among other things, he must disclose the information to the buyer. My opinion is that any such disclosure information should be in writing and acknowledged by the buyer. Typically, this would only apply to the purchase of historical artwork, but it could apply to a variety of situations.

Sometimes breach of warranty is confused with fraud or misrepresentation. The distinction is that fraud and misrepresentation require an intent on the part of the villain, while breach of warranty exists whether there was an intent or not. Additionally, with both fraud and misrepresentation, the aggrieved buyer must be able to prove the intent of the dealer. This is not the case with breach of warranty. The warranty is either breached or not.

New York and Michigan have both enacted statutes providing protection beyond that offered by the UCC and setting out specific relief and damages for the buyer. Some of the outgrowths of this legislation are the developing consumer protection type laws in a number of states regulating limited edition publishing practices and the regulations relating to Indian-made goods and artwork. I have discussed these matters at length in previous columns. The Indian Arts and Crafts Act and the variety of limited edition sales disclosure laws in approximately 20 states all relate to warranties in the sale of artwork.

All of these concepts relate to disclosure by the seller to the buyer of exactly what is being sold. The principles addressed here primarily govern the activities of merchants, but to a lesser degree they apply to individual collectors selling from their collections. Such individuals also must be careful and deal in good faith with buyers.

This area of the law continues to evolve in its application of sales of art. If you are interested in additional information about these issues, contact me at the Montana Arts Council. Many of the legal problems involving the sale of art can be traced to controversies related to warranty, disclosure, title and authenticity. What is your opinion?

Bill Frazier is an attorney with Swandal, Douglas, Frazier & Cole in Livingston, Montana.

Business Support to Arts Remains Steady in 1996

Business support to the arts remained relatively unchanged from 1995 to 1996, according to *A BCA Report: 1996 Survey of Member Companies*, recently released by the Business Committee for the Arts, Inc. (BCA) New York, NY. The survey reports that thirty-seven percent (37%) of BCA member companies expect their arts budgets to increase in 1996.

Forty-five percent (45%) expect their arts budgets to remain the same, and eighteen percent (18%) expect a decrease. The report also indicates that:

- The average percentage of total philanthropic budgets allocated to the arts in 1996 is thirteen percent (13%) virtually unchanged from fifteen percent (15%) in 1995.

- Ninety percent (90%) of arts budgets will be allocated to local projects in 1996. Local is defined as a company's headquarters and major operating communities. Ten percent (10%) will be allocated to national projects and less than one percent will be allocated to international projects. These percentages are virtually unchanged from 1995.

- The top three reasons companies invest in the arts are: to enhance quality of life in operating communities, to demonstrate good corporate citizenship, and to enhance a company's image and reputation.

"This survey data makes it clear that the arts remain an (con't. on page 7)

Election Results & the Arts

The re-election of the President means the arts will continue to have a strong advocate in the White House. Even while pursuing the goal of a balanced budget during his first term, President Clinton chose not to sacrifice federal arts funding to spending cuts. He consistently proposed budget increases for the National Endowment for the Arts in the face of outspoken congressional opposition to federal arts spending. In the statements accompanying his veto of appropriations bills at various times he listed among his objections the cuts made by Congress in NEA's funding.

In his next term, President Clinton will, for the first time in history, have use of the line-item veto. How he might use the line-item veto has not been predicted, but it gives the President a powerful new tool in budgetary issues.

The 105th Congress will have to take up the reauthorization of the NEA left unfinished by the 104th Congress. While the stalwart supporters of NEA funding on the House Appropriations Committee, Reps. Ralph Regula (R-OH) and Sidney Yates (D-IL), remain in office, two of the leaders in support of the NEA reauthorization, Reps. Steve Gunderson (R-WI) and Pat Williams (D-MT), have retired. New leaders will be needed to take their place in the fight to reauthorize the NEA and NEH.

(The Institute of Museum Services was reauthorized this year in legislation included in the Omnibus Consolidated Appropriations Bill passed by Congress just prior to adjournment at the end of September, consolidating museum and library services into a single, new agency.)

The prospects for reauthorization of the NEA may have been improved but the election results in the House of Representatives. Members of the freshman class of 1994 lost numbers. These included many who claimed they did not care how their votes played back home because they came to Washington bent on a mission to cut federal spending and close down federal

agencies. Over 20 percent of those freshmen running for re-election lost their bids for a second term, a high rate of loss for incumbents, even taking into consideration the vulnerability of first-termers standing for re-election. This should signal the dangers of appearing as extremist when put to the elective test.

The Senate will return more conservative. Among the fourteen retiring Senators are nine of the most consistent supporters of federal arts funding. This reduces by almost a fifth the near-half of the U.S. Senate which could be counted upon to vote "aye" regularly on arts funding.

The retiring Senators include powerful committee chairs with authority over the NEA's authorizing and appropriating legislation. Sen. Mark Hatfield (R-OR) has been an arts-friendly chair of the Appropriations Committee. Sen. Nancy Kassebaum (R-KS) applied her dedication to the arts endowment and her position as chair of the Committee on Labor and Human Resources to get her committee to approve an authorization bill for the NEA and NEH last year, which then never saw Senate floor action. Her committee colleague and arts champion, Sen. Claiborne Pell (D-RI), the only original sponsor of the 1965 legislation creating the NEA still serving in Congress, is also retiring.

The expected successors to Hatfield and Kassebaum could still be good, consistent arts supporters. Sen. Ted Stevens (R-AK) is next in line to chair the Appropriations Committee, and Sen. James Jeffords (R-VT) ranks in seniority after Kassebaum on the Labor and Human Resources Committee. Jeffords is the strongest arts advocate of any party in the Senate.

The Senate Republican leadership has suggested that the top of its agenda for the 105th Congress includes tax cuts, balancing the budget, Medicare reform and the continued devolution of programs back to the states.

Courtesy, National Assembly of State Arts Agencies.



Watercarver Productions of Helena is pleased to announce the debut of a new album by Montana guitarist, Darrell Casey. Darrell was a performing artist at the Montana Performing Arts Consortium, held in Billings in January 1996.

The new album, "Without a Word," is a collection of original, acoustic guitar compositions, plus a new arrangement of the traditional Welsh song "All Through the Night."

During November and December Darrell will be promoting his album in Montana with a statewide concert tour. Darrell will be joined in the second half of each concert by his son David. The duo beautifully blend guitar, voice, mandolin and piano through original, familiar and Celtic music. Darrell and David will appear at the Myrna Loy Center, Helena, November 19, Loskamp Hall, Billings, November 23 and at the Bistro Coffeehouse at U of M in Missoula, December 4.



MONTANA HERITAGE PROJECT—GATHERING THE LEGACY: Looking at the Present through the Lens of the Past

By Michael Umphrey

This year Broadus, Chester, Corvallis, Libby, Red Lodge, St. Ignatius and Townsend are participating in the Montana Heritage Project, a public history program sponsored by the Library of Congress and supported at the state level by the Montana Historical Society, the Montana Arts Council, and others. The Project is funded by the Claiborne/Ortenberg Foundation.

In *Lemon Swamp and Other Places*, Karen Fields tells a story of learning to ride a bicycle and, along the way, learning from her grandfather that no one is self-made.

The day I got the knack, I ran yelling into the house, "I DID IT! I did it ALL BY MYSELF!" Spoken like a true American, but the sentiment did not suit him: in Dixie nobody got by as an isolated individual, "all by myself."

It was sure very nice that I could ride now. But listen here, didn't my uncle Al hold me up sometimes? . . . And wasn't it my parents who bought the training wheels? Yes. Didn't other children try to show me what to do? Uh huh. So why did I want to say, no, "all by myself?"

"Young people need to gather and shape the materials of their own history. The arts help them do this. . . . It is artists who create the detailed history of the present."

Though the West is popularly portrayed as a land of rugged individuals, the best observers of life here have noted that a decent life in such difficult country is made possible only within cultures of sharing and cooperation. Though the true history of Montana undoubtedly includes acts of heroism and villainy by powerful individuals, it also includes endless stories of ordinary folks inventing thousands of ways of working, creating, hoping and enduring together.

This folklife, Toqueville claimed, was the real secret of America's civil society. "It is their mores," he said, "that make the Americans . . . more or less orderly and prosperous." He believed that folklife was even more important than laws or geography in shaping society. "All my ideas come back to it in the end," he said.

The "habits of the heart" that are passed on from one generation to the next represent the distilled wisdom of generations of experience. As such, they are a crucial part of the legacy of young Montanans. In an age when young people tend to learn their mores from media culture and from the routinized bureaucracies of institutional schooling, public school teachers in the Montana Heritage Project are working to support the connections that young Montanans have with their community's cultural legacy.

Fifty years ago this coming August, the people of Stevensville who were participating in the Montana Study together wrote and staged an elaborate community pageant that interpreted significant events in the town's history. Marta Brooks is planning a similar approach in St. Ignatius this year. Senior Gwen Umphrey is gathering historical documents that a committee of students, teachers and community members will use to select events and write a pageant to be produced either next year or, if things go well, this spring.

"Young people need to gather and shape the materials of their own history," Mrs. Brooks said. "The arts help them do this." To make a successful play, the students will need to select important details and consider what they mean here and now. "In doing that, they are using the past to think about the present. It is artists who create the detailed history of the present."

Middle school teacher Sarah Reeve will use historical fiction to put the history of St. Ignatius in the context of historical communities in the West. Sarah spent last year on a Christa McAuliffe Fellowship creating a

language arts curriculum based on historical fiction. She has completed an extensive annotated bibliography of historical fiction of the West for adolescents which will be published later this year by the Office of Public Instruction.

The history of St. Ignatius, she noted, like that of all the West, is a history of successive waves of immigrants. "Like most adolescents, these immigrants began as optimistic dreamers," she said. They saw an empty horizon as the stage for their new life.

"Most of these migrants immediately established some form of community. Even the rootless men going west in a restless search for wealth established communities for order and companionship."

Sarah will encourage students to consider the broad questions arising from the tension between self and community, dependence and independence, by exploring how the old ways get changed, considering what is lost and what

is gained and what happens to individual dreams when the conflict with the family's or the community's vision.

When students have gained some historical context from the fiction, she will ask

them to focus on their own community and their own family through interviews. The students will play an active role in selecting community members to share their understanding of the community's past, and in deciding on ways to publish the material they gather and create.

Fourth grade teacher Valerie Umphrey will focus her students upon heritage gardening, the way people here have organized nature to meet their needs. "The earliest schools in Montana, started by the Jesuits, gave a central place to gardening," said Valerie. "They saw making the land beautiful and productive as one of the real basics of life. Our small towns have many older gardeners who still have that vision."

With the assistance of local gardeners, particularly members of the Garden Club, the students have begun planting a heritage garden at the school. "This is one of the most direct and informative ways to teach young people that this is their school and their community," said Valerie. "It's also a good way to introduce students to design, history, botany, agriculture and geography."

"Not only does the project link history with

How Montana prospers and develops will depend on "the cultural continuities" the next generation reaffirms.

geography and science while teaching students to strive for beauty, it also provides occasions for the young and the old to associate, which is a first step in passing on a cultural legacy."

In Corvallis, Phil Leonardi has sent his freshman classes into the community in search of the defining stories of their town. He has identified about a dozen families who were around when the town began and who still have descendants living in the Bitterroot Valley. "A lot of the history of this community has never been written," he said, "but it's here. Those families are still holding all that information. It's in the stories that have been handed down orally and in the records that they've kept."

His classes will spend the year gathering stories, artifacts and photographs directly from those families, weaving together a history of the community. The project is being supported by the Ravalli County Museum in Hamilton, which has much of the information students will need in its archives. Director Helen Ann Bibler has offered her full support, reserving space for a display of the Corvallis materials.

Phil plans to mount a preliminary display at one of the largest annual gatherings in the town. The Rural Electrification Association meeting in the Corvallis Community Center in October. A selection of the materials that are gathered will also be placed in an online community archive so that anyone in town, now or in the future, will have ready access to them. This will cost nothing additional, since the school already has its own server.

The project has unusual support from the administrators. "This is the real stuff of education," said vice-principal Steve Fisk. "Students are reading, writing and researching, but they are also learning that many important things in life don't change much. Old knowledge is still valuable." When the project began last year, Alan Jabbour, Director of the American Folklife Center at the Library of Congress, noted that how Montana prospers and develops will depend on "the cultural continuities" the next generation reaffirms.

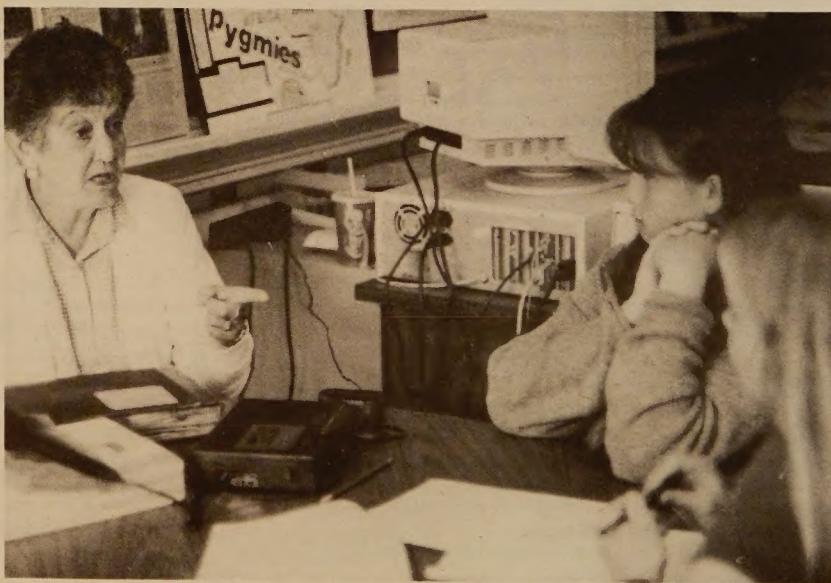
High school teachers who would like to participate in the Montana Heritage Project next year should apply before March 1. For more information, contact Michael Umphrey, Director, Montana Heritage Project, P.O. Box 546, St. Ignatius, MT 59865; 406-2405425, Fax: 745-3097, E-mail: sti3097@montana.com

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(con't. from page 6)
important component of an effective philanthropic program, particularly at the community level," said Judith A. Jedlicka, President, BCA. "Companies realize that investing in the arts is good for their business, the arts and the community."

BCA, founded in 1967 by David Rockefeller and other business leaders, is a national not-for-profit organization that works with business to develop and advance alliances with the arts. BCA provides business with the services and resources needed to develop strategic alliances with the arts that meet business objectives, foster creativity in the arts and in the workplace and enhance the quality of life throughout the United States and abroad. BCA members are businesses recognized for their leadership and commitment in building alliances with the arts that benefit business, the arts and the community.

Summaries of A BCA Report: 1996 Survey of Member Companies are available for \$6.50 (including postage). To order, send a check, payable to: Business Committee for the Arts, Inc., to: Publications, Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, NY 10019-1942.



Lang-time Corvallis resident Gayle Tintzman is interviewed by Krista Bandy and Cannie Hals as part of the Montana Heritage Project.

WESTAF Update

The Western States Arts Federation (WESTAF) has now completed the first phase of its ambitious restructuring plan. WESTAF leadership wished to inform the friends of the organization of the progress that has been made on the restructuring plan, and to report that the execution of the plan is on target. Following are the latest developments in the restructuring process:

New Office Location Established: The current WESTAF office at 236 Montezuma in Santa Fe has been sold, and a new WESTAF office opened in Denver on October 1, 1996. The office will be located in downtown Denver in the historic Odd Fellows building. The building is near Denver's 17th Street financial district and only a few blocks from the city's thriving lower downtown (LoDo) loft district. The new WESTAF address is: 1543 Champa, Suite 220, Denver, CO 80202. The new phone number is 303-629-1166.

New Staff Hired: WESTAF has been fortunate to secure the services of a number of very qualified new staff members who began working for WESTAF on October 1. The new staff members are:

- Glynis Jones is the Operations Manager. Jones comes to WESTAF from the Federal Deposit Insurance Corporation, where she served as a bank examiner. She graduated cum laude from Drake University with a major in economics and a minor in English. Jones also studied art history and economics in Freiburg, Germany, and London.

- Kenneth Lindquist is the new Director of Development. Prior to accepting his position at WESTAF, Lindquist was the Director of the Arnot Art Museum in Elmira, New York, for 17 years. More recently, he served as the director of major gifts and planned gifts for the New York State American Heart Association. Immediately prior to joining WESTAF, Lindquist served as a consultant in the area of museum store marketing and management. Lindquist is a graduate of Williams College and holds a master's degree from George Washington University.

- Vicki Sara, the Administrative Assistant, previously worked as an administrative assistant at Arts Midwest, a regional arts organization headquartered in Minneapolis.

Immediately prior to joining WESTAF, Sara served as executive assistant to the president of Sony Retail Entertainment in New York City. Sara holds an associate's degree in liberal arts from New York University.

- Linda Bukszar Speer has assumed the position of Grants Manager. Speer is the founding Executive Director of the ArtsWatch Arts Center in Louisville, Kentucky. In that capacity, she presented a wide range of innovative programming in both the visual and performing arts. Speer also served as the assistant director of the Sushi Arts Center in San Diego. Speer, who most recently served as the Executive Director of the Museum of Miniatures in Denver, holds a degree in interior design from the University of Kentucky and studied arts administration at the graduate level at San Diego State University.

- Richard Zellner is WESTAF's Services and Earned-income Manager. From 1973 to 1979, Zellner was the Executive Director of the Institute for Advanced Musical Studies in Montrecauz, Switzerland. He also served as the Development Director of the Los Angeles Chamber Orchestra and held the position of President of and chief visionary for the National Repertory Orchestra for 10 years. Zellner holds a master's degree in music from the University of Wisconsin.

- Brandy Bell is the new Receptionist and Information Officer. Bell comes to WESTAF from the transportation industry, where she was responsible for long-distance information dissemination and problem solving.

These six staff members join Executive Director Anthony Radich to fully staff the new WESTAF office in Denver.

Continuing WESTAF staff: Several current WESTAF staff members will continue to work for the organization under consulting contracts. The length of their contract agreements will be determined by WESTAF's success in locating funds to support their endeavors. Staff continuing under contract are:

- Krista Elrick, who will supervise the completion of remaining WESTAF obligations to the Visual Arts Fellowship program funded by the NEA. Elrick is also engaged in a project concerned with the involvement of Native Americans in the interpretation of their lands

that are located in national parks. That project recently received new funding that will ensure its continuation.

- Robert Sheldon will complete work on the Western States Book Awards project and will assist WESTAF in seeking funds to expand Tumblewords, the WESTAF poetry-presenting project.

- Elaine Thatcher will complete work on a variety of WESTAF-sponsored folk arts programs. Those programs are expected to be completed by January 1, 1997. Thatcher will work with the WESTAF Director of Development to identify ways to continue and expand the folk arts projects she initiated.

A Thank You to Non-Continuing Staff: The WESTAF organization has benefited greatly from the services of many very committed staff members. The WESTAF board and membership wish to publicly thank the dedicated staff that has provided extraordinarily valuable service to WESTAF and the field. These staff members also have made it possible for the organization to complete a smooth transition to a new organizational structure and a new location.

Status of the New WESTAF Board of Trustees: A newly elected Board of Trustees met for the first time on October 4. At that time, half of the full complement of 22 Trustees will have been identified. A nominating committee chaired by Shelley Cohn, Executive Director of the Arizona Commission on the arts, will work with a nominating committee advised by incoming WESTAF Chair Tony Hampton and Executive Director Anthony Radich to identify and select additional Trustees. The target date for identifying and seating the entire Board is January, 1997, when the WESTAF Board will meet in Phoenix.

The new WESTAF staff and board are currently planning a number of new initiatives that will be launched in early 1997. We will update you on these and other developments and report new WESTAF accomplishments as they occur.

For additional information about the Western States Arts Federation, please contact the WESTAF office.

WESTAF's new address is 1543 Champa Street, Suite 220, Denver CO 80202.

The new Denver phone number is 303-629-1166 and fax: 303-629-9717.

Governor's Residence Art Show

The public is invited to an artist reception at the Governor's residence on December 9, 7:00-9:00 pm, honoring Joan Rambold, Mark MacLeod, Shirley Tippins Sand, Sarah Jaeger, Julie Oriet, and Eric Thorsen.

ART BEYOND BOUNDARIES: Performing Arts Showcase Call for Entries

Purpose:

Art Beyond Boundaries is an annual five-state conference, including Montana, Nebraska, North Dakota, South Dakota and Wyoming. Its purpose is to create interstate exchange, provide national-quality professional training and promote a sense of pride in the arts of the high plains states. ABB has become the premier rural arts conference in the country. The 1997 conference site is Spearfish, South Dakota.

The Art Beyond Boundaries Performing arts Showcase will introduce touring performing artists to presenting arts organizations across the five states and provide ample opportunity for interaction between artists and presenters.

Eligibility:

Professional performing artists who are legal residents of Montana, Nebraska, North Dakota, South Dakota or Wyoming. Applicants must be willing to tour performances in any of these participating states.

Showcase Information:

Date: Friday, June 13, 1997, 7:30 pm

Site: Spearfish, South Dakota (facility TBA)

Program: Ten, 12-minute performances by performing artists artists to be selected by jury process.

Criteria:

It will be the responsibility of the jury to achieve a balanced showcase. In addition to the following criteria, consideration will be given to geography and disciplines of selected performing artists:

- Quality of artistic work
- Complete description of showcase performance
- Quality of documentation
- Demonstrated ability to tour and perform in rural settings
- Affordability

Deadline:

All materials must be postmarked by December 1, 1996. Fax will not be accepted. Jury selections will be announced January 5, 1997.

Application Process:

Submit three copies of the application form; one must be the signed original form. The application must be accompanied by the following support materials:

- Three copies of a current resume of touring artists
- Three copies of publicity materials
- Three copies of technical requirements form
- Performance videotape (VHS only), and/or audiotape (cassette) or CD
- Current black and white glossy photograph for publicity if selected
- Self-addressed envelope with adequate postage for return of materials

Travel Subsidy:

Performing arts companies selected for the Art Beyond Boundaries Performing Arts Showcase will be reimbursed for ground mileage to and from Spearfish, SD, at the rate of 18 cents per mile.

Waiver of Fee:

Conference registration fee of \$75 will be waived for artists selected for the ABB Performing Arts Showcase. Fee includes full schedule of sessions and meals.

For applications contact:

Art Beyond Boundaries, P.O. Box 472, Deadwood, SD 57732; 605-578-1783.

200 Attend Dedication of South Park Mural

The new South Park mural was dedicated in Billings in a ceremony that celebrated three years of community involvement and artistic enterprise.

Art Mortimer, a California artist who was commissioned to create the work, said the mural was intended to be self-explanatory, and also a reflection of what the community represents.

The mural, 160 feet long and 10 feet high, is on the south wall of the South Park pool building.

The mural celebrates the community's diversity. Panels of the giant painting depict everyday scenes from Billings—parishioners leaving Guadalupe Church near South Park, a young baseball player from the Billings Royals American Legion team, ranchers intently watching a livestock auction.

Portraits of Chief Plenty Coups and Frederick Billings and several historic scenes from early-day Billings round out the mural.

Rodney Garcia, a community leader and one of the instigators of the mural project, said the mural is a valuable symbol of the community, a source of pride for the South Park neighborhood and a way to respond to graffiti artists whose work had marred the South Side for years.

An all-volunteer committee got the ball rolling for the project about three years ago. They received cooperation from the Billings Parks and Recreation Department and People for Unity, a neighborhood group.

Funding for the project was provided by Coca-Cola Bottling Co. West of Billings, the First Interstate Foundation, US West Foundation, A Territory Resource of Seattle, the Montana Arts Council, individual contributors and \$15,000 from the city's Community Development Block Grant program.

Mortimer said, "I hope and pray that the mural lives up to expectations," Mortimer said. "We've tried to create something about the

community as a whole, and the South Side in particular."

Students from Garfield Elementary and dozens of preschoolers watched as dignitaries snipped a red, white and blue ribbon to dedicate the mural.

Printed by permission of the Billings Gazette, with thanks.



About 200 people gathered at South Park in Billings on a sunny September morning to dedicate the mural.

A PLEA FOR ACCEPTING CHANGE

By Jock Hines, Montana Arts Council member

The creative process is a very emotional activity. Any field of endeavor in which the protagonist is intensely self-expressive is cloaked in ego. That is a healthy necessity. But the ego is tender, extremely vulnerable when the artist moves into new territories of experimentation. Between the individual's personal enthusiasms and despairs, and the acceptance or scorn of his audience or other artists, things can get very tough. For artists, change is learning and growing. Such growth, however, always makes the artist a candidate for adverse

It is the freedom to be as radical or as traditional as we wish that is the treasure we possess here in the United States.

criticism, usually in proportion to the degree of change.

The irony of such a cold, hard fact is seen in the "success trap." Having arrived at a style or subject that captures a devoted following of collectors, the artist can easily fall into the dead end of repeating the same performance, in a specific format, to insure sales. This cycle can be exacerbated by gallery owners who tend to discourage any change because of the ease of profitable marketing.

Lest this begin to read like a plea to bring out the crying towels for poor artists, let me clarify my point. What I would like to see is a clear recognition of the value of experimentation in all phases of art. Encouragement rather than blind opposition is what is needed, both by the artist and the viewing public. Open minds and a sympathetic understanding of the process of change is essential for all concerned.

The openness of our society gives rise to endless and undirected experimentation in the arts. Thousands of artists are going in thousands of directions. Often the degree of change

is so small as to make the differences hardly noticeable, but some are radical and stand out clearly. It is the freedom to be as radical or as traditional as we wish that is the treasure we possess here in the

United States. Broader acceptance of this fact, on all sides, advances the creative process. The hard truth is that the artist, gallery dealer or art collector who relies exclusively on the status quo is only laying retarding hands on artistry, thereby creating aesthetic suicide.

The root of this dilemma is that many artists and collectors alike harbor little respect for

"other" artists' freedoms. Often the public merely shakes its head in bewilderment and professes a lack of understanding. Artists themselves feel threatened and become hostile when encountering artistic convictions radically antithetical to their own. We could, all of us, do with a much more open attitude in this regard, for there is an oft-repeated script for this scenario. Historically, the dominant practitioners of a given and accepted art tradition are installed as the academicians who teach and dispense their wisdom and work to society. Jealously, they show contempt for those at aesthetic odds with their position. The renegades return the compliment and hostilities ensue.

A case in point is apparent in most of the nation's universities, museums and corporate art programs that are today dominated by a narrow notion of what qualifies as "contemporary art." Rather than allowing the term to mean, as it does in the dictionary, current or a person of the present age, they have construed it to denote "following mainstream nonobjective art developments," thereby eliminating anyone working in long-admired traditional modes. Many of us who value figural art and representational styles are cursed by this group as sentimental to the point of maudlin, mere illustrators, dull copyists of nature, and worst of all, irrelevant!

Conservative artists are the renegades today . . . we are the so-called outsiders and I think we love the position.

Conservative artists are the renegades today . . . we are the so-called outsiders and I think we love the position . . .

Enforcing rigid standards that everyone must adhere to is dull. Supporting and encouraging variety results in rich mixtures that in turn create new beauty and strengthen future developments. Those future developments will no doubt come full circle. Many of the so-called avant-garde of today, who consider themselves totally "now," offer little more than a repetition of the Dadaists or Surrealists of the early twentieth century. This fact does not make them less valid. It may, in reality, give them added strength. We would all do well to regard art with a more historical perspective, evaluating its possible value or lack thereof in a broader context.

Ultimately, it is history that makes the final decision on whether a mode of art is in sync with, ahead of or behind what the academies or critics of the day might have determined.

... Recall the poor reception received by the early French Impressionists who sought to paint the mundane lives of everyday French society. Though their work was spurned by the academies, it found support from among the masses that allowed it to survive and grow.

... We can guarantee, for ourselves and future generations, a more richly textured art legacy if we learn to look carefully and deeply at what we perceive as unfamiliar and disturbing. In the creative process there is so much to be learned from "those others!"

Published by permission of "Southwest Art," with thanks.

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TOURWEST Grant Program Deadline

The Western States Arts Federation (WESTAF) announces a grant deadline of March 14, 1997 for TOURWEST. This program was revised to combine elements of two programs previously offered: Western States Performing Arts Tour (WSPAT) and Western States Presenter Incentive Project (WSPIP).

This TOURWEST program is designed to meet the needs of the field and current funding realities. It also provides a more inclusive, flexible program for the western performing arts field. The new program is financially structured to work within the current arts climate of reduced public and private support.

The TOURWEST program was constructed with input, consultation and advice from many varied voices in the field. The program offers artist fee support to western presenters, particularly those in underserved rural or urban communities. The program is designed to expose audiences to, and create audiences for artists and work which is unfamiliar to that community, while encouraging the presentation of in-region artists, culturally specific artists, and support of more in-depth interaction between artist and community through residencies and outreach. The program is designed to enhance presenters' ability to diversify and/or expand programming offered to their audiences.

TOURWEST is open to WESTAF region presenters to present and apply for fee support for any artist they may choose. The program provides a more inclusive opportunity for touring artists to compete. Applications to the program will be competitively reviewed annually in March.

Contact Linda Speer, Programs Director 303-629-1166.

Music

VITAL LINK FOR FUTURE LEARNING

By Marie Hoeffner

Music is far more to infants' ears than a soothing sound to lull them to sleep. It's a tool that's essential to a child's optimal cognitive development, according to research completed by the nation's leading educators, psychologists and neurologists.

That's why private music teachers in Helena are stressing the importance of exposing children to music in the early childhood years.

Susan Kehrl Moore, who teaches music to children at her Helena home says, "in a lot of ways music prepares children to learn things." Moore is nationally certified by the Early Childhood Music Association. "It teaches children to tune in and focus in order to accept information."

In Moore's classes, children as young as 18 months use sticks to clap to the beat of the music. Moore instructs the children in advance to place their hands on the floor when the music stops.

"I give them directions and they have to

of a spacial-temporal task.

Music is related to the development of brain from the time of conception to the age of six when the frontal lobe ceases to develop. At that age the connections between the neurons are made and brain cells multiply.

Exposing children to music helps the frontal lobe develop to the highest level.

"The frontal lobe enables humans to look at the big picture and see the patterns," Leprohon explained.

Frontal lobes also serve as a connection for spacial-temporal tasks such as matching similar items, completing puzzles and eventually tasks involving math, science and architecture.

It has also been determined that actively making music has greater benefits for spacial-temporal intelligence than merely listening to music.

"When keeping the beat with the music the brain's frontal lobes are very active and become more developed," Leprohon explained.

As most parents realize, children go through stages. At

some points, their bodies are growing more than their brain. And, at other times, their brains are developing more than their bodies.

Leprohon explains that, in general, there are "windows of opportunity," for optimal learning. "For example, the time to learn to read is at age 7 and 8. The time to learn music is by the age of 9," Leprohon said.

At other ages, the body "takes over," and begins to develop.

"Children who are age four to six need to be moving," Leprohon said. "They can't be sitting in desks. Again, during the early teenage years the body undergoes a growth spurt and the brain seems to be disengaged."

Exposing children to music can begin before birth.

The ear is the first sensory organ to develop in the womb and at about four months the fetus can hear music, voice and the mother's heart-beat through water.

"This means mothers can sing to the child," she said. "And they can play soothing music with simple patterns."

Music is far more to infants' ears than a soothing sound to lull them to sleep. It's a tool that's essential to a child's optimal cognitive development, according to research completed by the nation's leading educators, psychologists and neurologists.

As the ear develops further, it becomes more sensitive to speech and musical sound. Other sensory organs do not fully develop until weeks or months after birth.

Inside the womb, the baby becomes bonded to the mother's voice. After birth, the mothers' voice is the first link between the new world and the womb.

"The sound of the mother's voice singing a simple lullaby as she rocks the infant in her arms has a soothing, nurturing effect on the infant," Leprohon said.

Simple musical activities between mother and child enhance the child's musicality.

"A baby is born with innate musical ability," Leprohon said. "It's important for parents to expose their children to music at an early age as well as sing to them, and rock to the beat. The more musical experiences the child has the more musical the child will be."

The more infants hear simple two-and-three-tone songs or chants sung by the mother or other family members, the sooner they will find these same tones in their own voices.

"The child who listens to nursery rhymes or lullabies in the rocking chair will be well on his or her way to establishing a sense of the beat," Leprohon explained.

The brain and the body take turns in growth and development.

3 to 10 months — brain's turn: vision and other sensory organs.

10 months to 2 years — body's turn: walking.

2 to 4 years — brain's turn: talking.

4 to 6 years — body's turn: movement becomes more coordinated.

6 to 8 years — brain's turn: reading, writing and numbers.

8 to 10 years — body's turn: dancing.

10 to 12 years — brain's turn: higher levels of thinking.

12 to 14 years — body's turn: dramatic growth, not too much brain activity.

14 to 16 years — brain's turn: final spurt in brain growth.

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During class, Angie Leprohon and a group of 4-year-old music students sing with their bodies and their voices.

Music to Your Eyes

The Great Frame Up frame store in Billings celebrated the opening of The Billings Symphony Season with the James Westwater concert and Open House for Billings residents.

From September 14-September 21, they donated 15% of store sales to the symphony and conducted a daily drawing for symphony tickets and Great Frame Up framing gift certificates.



Bold Action Taken to Strengthen the Arts

In a major initiative to link more Americans with the arts, two of the country's foremost arts organizations recently came together to launch Americans for the Arts, the national organization dedicated to advancing arts and culture.

The National Assembly of Local Arts Agencies, the country's largest alliance of community arts organizations, and the American Council for the Arts, one of the oldest continuously operating national arts service organizations in the U.S. representing a broad network of arts supports, patrons and business leaders, have reorganized and merged to create the new entity.

"Perhaps once every decade or so there exists an opportunity for a quantum leap. For the arts and for both national and local growth and support of culture in America, this venture is that opportunity," says Robert L. Lynch, President and CEO of the new group. "Americans for the Arts will provide the needed vision and leadership, and aggressively promote private and public support for today's arts community. This exciting venture represents a commitment to help Americans benefit more from our artistic traditions and values, as well as understand the role the arts play in improving the health of our nation's communities."

A key goal of Americans for the Arts is to attract more private and public resources to the arts in America. By uniting the funding potential of the private sector with a strong

grassroots network of nearly 4,000 local arts agencies, the new organization intends to provide the strength in numbers and the funding that can enhance advocacy and influence cultural policy and support at all levels.

- Among its major endeavors, Americans for the Arts will:
 - Collaborate with business leaders to promote the importance of the arts and the value of direct business support and involvement.
 - Develop new leaders for the arts and culture and provide national leadership in the areas of cultural policy, advocacy, resource development and information.
 - Further the role of the arts in America's schools by teaming with organizations such as the National Parent Teacher Association and Boys and Girls Clubs of America to advance arts education, education reform and the skills necessary to insure the global competitiveness of our country.
 - Help communities find solutions to their social and economic problems through partnerships with the arts. This includes research and technical assistance to help officials make a compelling case for additional public financial support and to help arts organizations create community development programs that address issues such as youth at risk, education, housing,

crime and unemployment.

- Foster relationships between arts institutions and their audiences.

New studies released by Americans for the Arts reveal support for the arts among both for the public and private sectors is growing. In the past year alone, local government support for arts programs in the 50 largest U.S. cities rose nearly five percent, with 39 percent of local arts agencies in those markets anticipating continued growth in support during the next three years. Contributions to a sample of 57 United Arts Funds (a community-wide fundraising campaign that raises money from corporations, individuals and foundations to support local arts agencies) totaled \$80.3 million in 1995.

The name of the new organization is significant. "Americans for the Arts is driven by arts, business and community leaders from every corner of the nation," says Fred Lazarus IV, President of the Maryland Institute College of Art and Chairman of Americans for the Arts. "Many of these leaders will be members of the Americans for the Arts National Policy Board and Governing Board, and will provide not only direction for this organization, but leadership to strengthen the arts in this country and make them more available to everyone."

Americans for the Arts is located in Washington, D.C.; phone 202-371-3830.

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Art Education Advanced

In August, quietly, the ideal of a good education in the arts for all Americans was advanced in a major way. The National Assessment Governing Board, which oversees the National Assessment of Educational Progress ("Nation's Report Card"), determined that student achievement in the arts would be assessed and reported twice a decade beginning in 1998. Educators

value and respond to the NAEP reports, which reveal trends in teaching and learning across the nation. Armed with this new information, state arts agency leaders, and all others who understand the importance of the arts as a component of a basic education, should be inspired to redouble their efforts to integrate the arts in the state and local education improvement agendas.

The Montana Arts Council salutes the National Assembly of State Arts Agencies, the National Endowment for the Arts and the Council of Chief State School Officers for this invaluable accomplishment and we extend our heartfelt thanks.

Brain research shows IMPORTANCE of ARTS Education

By Pamela Kearney

The following article appeared August 3 in the Star-Tribune, Minneapolis. It is reprinted with their permission. Pamela Kearney, is an adjunct professor of music education at Hamline University. As is evident, the article is in response to an earlier commentary by Katherine Kersten.

Katherine Kersten's commentary of June 19 urged a "Back to Basics" approach as the most effective means of educating our children. She was critical of programs that are deemed "creative" or use "higher-order thinking skills," and in the same breath offers plaudits to foreign student achievement. Allow me to fill in the huge chasm she has leapt (and correct the erroneous assumptions she has leapt to) by bridging that chasm with an educator's view.

Current brain research has provided educators with exciting new insights into how learning occurs. Positron emission tomography

analyze components, while the right seeks patterns and organizes these fragments into a meaningful whole.

When a PET scan is taken of a subject doing a math calculation, detectors translate the brain chemicals of neurons firing into a picture of "hot spots" of activity. The picture that emerges shows an amazing interplay of regions communicating with each other, like fireflies in a tree. To solve a math problem, our brains rely on information we have stored from areas of music, movement and art as the mind seeks patterns and connections.

Neither hemisphere is superior to the other. Effective, creative problem-solving requires both hemispheres, and a model of education that is pared down to verbal, rote learning in basic courses is ignoring the brain's full capabilities. It is the complementary functioning of the two hemispheres that gives the mind its power and flexibility, and only an enriched curriculum can deliver the goods.

Some of our greatest thinkers relied heavily on powers of imagination and creativity to problem-solve. In fact, Albert Einstein said that "imagination is more important than knowledge." When Kersten touts the academic achievements of the Japanese, she may not have realized that they have already "done their homework."

Japan, Hungary and the Netherlands, whose students are among the highest-scoring in worldwide science and math tests, have all instituted intensive music and art training into their curricula. They believe there is a strong

relationship between a brain-based, enriched curriculum and achievement. In Japan, every child is required to play a musical instrument in addition to choir, sculpture and design. Where is the dedicated music teacher of "Mr. Holland's Opus" when we need him most? As

"Imagination is more important than knowledge."

— ALBERT EINSTEIN

students in arts-infused programs are experiencing successes similar to the Japanese, why aren't we touting programs?

In Aiken, SC, students at Redcliffe Elementary School, a Title I, rural school with 42 percent minority population, went from the lowest quartile in the state to the top five percent in basic skills scores in six years. How did they do it? Students received daily dance, music, drama and visual art instruction integrated with other subject areas. They were involved in exciting, hands-on projects such as writing, reading, composing, correlating, creating, performing and problem-solving, which let them discover their unique strengths. The principal described her students as "eager for each day to begin."

That is the essence of education—to not only build skills but ensure a lifetime love of learning. Arts educators are becoming more proactive in arguing that brain research has clearly shown that this is the way to reinvigorate American schools: promoting critical thinking, creativity, analysis and problem-solving, imagination, teamwork and esteem-building. The arts should be seen as the creative core of a restructured curriculum.

Come back, Mr. Holland. Research has proven you are too valuable to be cut as a "frill." You are vital to our country's children and their success. Let's spread the word!

Arts Calendar, No.



"McManus In Love," a one-man comedy by humorist Patrick F. McManus, starring Tim Behrens: Nov. 22, Great Falls and Nov. 24, Billings.



Vigilante Theatre Company presents Gwyn Ganjeau, Brian Massman, John Hosking and Rhanda Smith in "Murder at the Emerson," Nov. 20-21.

Anaconda

November 19

Vigilante Theatre, "Murder," Anaconda Golf Course & Country Club, 586-3897.

December 10

Montana Ballet Company, "The Nutcracker," Washoe Theatre, 7pm, 587-7192.

Bigfork

November

Bigfork Art & Cultural Center Winter Art Market, weekends.

November 29 & December 1

Northwest Ballet, "The Nutcracker," Bigfork Center for the Performing Arts, 755-5268.

December

Bigfork Art & Cultural Center Winter Art Market, weekends.

Billings

November 19

The Writer's Voice, "The Wolves of Yellowstone," Mike Phillips and Doug Smith, Western Heritage Center, 7:30pm, 248-1685

November 20-23

MSU-Billings Theater Department, "Oedipus," 8pm, Petro Theater, 657-1745.

November 24

McManus In Love, Petro Theatre MSU-Billings Campus, 7pm, 256-6052.

November 25

The Writer's Voice, "The Body in Question," YMCA Youth Center, 7pm, 248-1685.

December 1

"The Nutcracker" Ballet, Alberta Bair Theatre, 2pm and 7:30pm, 252-3610.

December 3

The Writer's Voice, David Thomas, 7:30pm, YMCA Youth Center, 248-1685.

December 6-31

"Meet Me In St. Louis," Billings Studio Theatre, 248-1141

December 12

The Writer's Voice, "The Body in Question," Parmly Billings Library, 7pm, 248-1685.

December 14

Billings Symphony Holiday Concert, Alberta Bair Theatre, 8pm, 252-3610.

December 31

"As Time Goes By," Billings Studio Theatre, 248-1141.

January 15-18

Billings Studio Theatre, "All In The Timing," 248-1141.

January 18

Billings Symphony, Endre Gedrus, Piano, Alberta Bair Theater, 252-3610.

January 20 & 21

"The Sound of Music," Alberta Bair Theater, 8pm, 252-3610.

January 23

The Ahn Trio, Alberta Bair Theater, 8pm, 252-3610.

January 27

Community Concerts-Welsh Male Black Mountain Choir, Alberta Bair, 7:30pm, 252-3610.

January 30

Lazer Vaudeville, Alberta Bair Theater, 252-3610.

Bozeman

November 20 & 21

Murder at the Emerson, Vigilante Theater, 587-0737.

November 23

MSU Department of Music Faculty Recital, Reynolds Recital Hall, 8pm.

Emerson Cultural Center Art Market, 10am-5pm, 585-9223.

November 24

MSU Department of Music Violin Recital, Trevor Ostenson, Reynolds Recital Hall, 3pm.

December 7

"The Nutcracker," Montana Ballet Company, Willson Auditorium, 7:30pm, 587-7192.

December 8

"The Nutcracker," Montana Ballet Company, Willson Auditorium, 2pm, 587-7192.

December 12-14

"The Mystery of Edwin Drood," Equinox Theatre, Emerson's Main Stage, 8pm, 587-0737.

December 14

Bozeman Children's Theatre, "The Night The Reindeer Rocked," 3pm & 7pm, 586-3970.

December 15

The Bozeman Symphony, A Magnificent Christmas, Willson Auditorium, 3pm, 585-9774.

December 19-21

"The Mystery of Edwin Drood," Equinox Theatre, Emerson's Main Stage, 8pm, 587-0737.

December 21

Emerson Cultural Center Art Market, 10am-5pm, 585-9223.

Butte

December 13 & 14

"Annie," Mother Lode Theatre, 8pm, 723-5590.

December 23

"Annie," Mother Lode Theatre, 2pm, 723-5590.

December 22

"The Star of Bethlehem," Butte Symphony, Mother Lode Theater, 2:30pm, 723-5590.

January 18

Traditional Music of Butte, Mother Lode Theater, 8pm, 723-5590.

January 29

Black Mountain Mail Choir of Wales, Mother Lode Theater, 8pm, 723-5590.

Choteau

January 27-February 3

Jo Carson, storytelling workshop, 466-2857.

Dillon

November 20

"The Nutcracker," Main Auditorium of Western Montana College, 8pm, 683-9476.

December 3

Stan Lynde book signing, The Bookstore, 683-9476.

December 7 & 8

Arts and Crafts Show, Southwest Montana Art Gallery, 683-9476.

Fort Benton

January 14

Bob Berky, Chouteau Co. Performing Arts Series, Fort Benton Elementary School, 7pm, 622-3351.

Great Falls

November 16-17

C.M. Russell Museum Christmas Open House, 727-8787.

November 19

Great Falls Symphony Symphonic Choir Concert, Civic Center, 7:30pm, 453-4102.

November 22

"McManus In Love," Great Falls Civic Center, 8pm, 454-3915.

November 24

The Cascade Quartet, First Congregational Church, 4pm, 453-4102.

November 26

The Cascade Quartet, C.M. Russell Museum, 7pm, 453-4102.

December 3 & 4

Great Falls Symphony & Western Ballet, "The Nutcracker," Civic Center, 7:30pm, 453-4102.

November 15–January 30



"Singing in the Rain" at the Helena Civic Center on Jan. 17.



Doña Rosita's Jalapeño Kitchen, presented by Helena Presents Jan 24-25.

Helena

November 20 Holter Museum of Art, "bARTer," 3:30-5pm, 442-6400.

November 22 Downtown Artwalk, 6:30pm.

November 23 Holter Museum of Art, Family Fun Day, 2:30-4:30pm, 442-6400.

November 29-December 23 Archie Bray Foundation for the Ceramic Arts Holiday Sale, 443-3502.

November 29-December 12 Art Center Art and Craft Show, Civic Center

December 6-22 "Peter Pan," Grandstreet Theatre, Fridays and Saturdays 7pm and Sundays 2pm, 443-3311.

December 7 & 14 Holter Museum of Art, Holiday Gift-making Workshop, 10am-noon, 442-6400.

December 8 & 9 Helena Symphony Orchestra & Chorale, "Christmas at the Cathedral," St. Helena Cathedral.

December 11 Helena Area Cultural Alliance, High Tea, 4pm, place TBA, 449-9545.

December 12 Holter Museum of Art, And Then!!! Part 1 & 2 Workshops, 7-10pm, 442-6400

January 10-25 "The Complete Works of Wllm Shkspr (abridged)," Grandstreet Theatre, 8pm, 443-3311.

January 17 "Singin' in the Rain," Civic Center, 443-2242.

January 24-25 Ruby Nelda Perez in "Rosita's Jalapeño Kitchen," Myrna Loy Center, 443-0287.

January 29 Lazer Vaudeville, Civic Center, 443-2242.

Kalispell

November 29 & December 1 Artists & Craftsmen of the Flathead, Christmas Show, Cavanaugh's.

December Hockaday Center for the Arts, Valley Invitational, Holiday Shoppe & Art of Fine Dining Raffle, 257-3241.

December 7 Glacier Orchestra & Chorale, Candy Cane Concert, Flathead High School, 755-5268.

December 15 Glacier Orchestra & Chorale, Musical Icicles Concert, Flathead H. S., 7:30pm, 755-5268.

January 17, 24, 26 Whitefish Theatre Company Dessert Theatre, "Sea Marks," Outlaw Inn, 7pm, 862-5371.

January 18, 25 Whitefish Theatre Company Dinner Theatre, "Sea Marks," Outlaw Inn, 6:30pm, 862-5371.

Lewistown

December 2 Holiday Market Room Preview Evening, Lewistown Art Center, 538-8278.

December 8 Lewistown Art Center Annual Christmas Open House, 4-8pm, 538-8278.

Livingston

November 22 & 23 Livingston Depot Center, Christmas Bazaar, Nov. 22: 5-8pm, Nov. 23: 9am-3pm, 222-2300.

December 6 Livingston Depot Center, Christmas tree decorating and visit with Santa, 222-2300.

December 14 & 15

Yellowstone Ballet Company, "The Nutcracker," Livingston Civic Center, Dec. 14: 1pm & 4pm, Dec. 15: 1pm, 222-0430.

December 21

Livingston Depot Center, Christmas Ball, 222-2300.

Missoula

November 14-17

Missoula Children's Theatre Community Theatre, "The King and I," Wilma Theatre, 728-1911.

November 18

Missoula Symphony Orchestra Youth Concerts, Wilma Theatre, 11:30am & 1pm, 243-2019.

November 19

University of Montana School of Fine Arts Faculty Chamber Music Recital, Music Recital Hall, 7:30pm.

November 27-December 1

Garden City Ballet, "The Nutcracker," Wilma Theatre, 721-3675.

November 29 & 30

Barnyard Craft Show, 4B's Inn Conference Center, 542-4729.

November 30

String Orchestra of the Rockies, Music Recital Hall, 7:30pm.

December 6

President's Lecture Series: Bruce Adolphe, Music Education Director, Lincoln Center, Music Recital Hall, 8pm.

December 7

Missoula Symphony Orchestra, Wilma Theatre, 7:30pm, 243-2019.

December 7 & 8

Missoula Children's Theatre, "Laughing All the Way," Front Street Theatre, 728-1911.

December 8

Missoula Symphony Orchestra, Wilma Theatre, 3pm, 243-2019.

December 13

Missoula Arts and Humanities Coalition meeting, First Interstate Plaza Building conference room, 12-1:30pm.

January 17-19

Missoula Children's Theatre, "The Taffetas," Front Street Theatre, 728-1911.

Red Lodge

November 23

The John Herrmann Triangle, Round Barn Restaurant & Theater, 8pm, 888-763-2276.

November 30

Chanta Santa, Round Barn Restaurant & Theater, 8pm, 888-763-2276.

Ronan

December 27

Rob Quist and the Great Northern Band, Ronan Community Center, 7:30pm, 676-5333.

January 21

Wilson & McKey, Polson High School, 7:30pm, 676-5333.

Whitefish

November 30

Whitefish Theatre Company, Holiday Production, 862-5371.

November 30 & December 6, 7

Whitefish Theatre Company, "Charley's Aunt," 8pm, 862-5371.

December 1 & 8

Whitefish Theatre Company, "Charley's Aunt," 2pm, 862-5371.

December 14

Glacier Orchestra & Chorale, Musical Icicles Concert, Central School, 7:30pm, 257-3241.



Exhibitions, November – December



"Story" by Teresa Cooper Jacobs is part of a November exhibition at Beall Park Art Center in Bismarck.



"Waitin' at the Station" by Carolyn Williams.

The Montana Transport Company to Dance in Finland

The Montana Transport Company (Mo-Trans) has been invited to Kuopio, Finland to perform "Dancing Waters" at daCi-The Dance and the Child International Conference. The conference, July 28-August 3, 1997, represents over 400 members from 28 countries and focuses on promoting dance for all children. Last year Karen Kaufmann choreographed "Dancing Waters" through a Special Project grant from the Montana Arts Council. The 45-minute piece teaches children (K-6) about weather and the water cycle through the use of lively choreography, original music and colorful costumes and props. Fundraising for this trip has begun and donations are gladly accepted. Mo-Trans is run by Artistic Director Amy Ragsdale and Managing Director Karen Kaufmann and is based at the University of Montana Department of Drama/Dance in Missoula, 59812.

Anaconda

Copper Village Museum and Arts Center: Quilts Exhibit, Nov. 2-30.

Bozeman

Beall Park: "Talking Quilts: Possibilities in Response," Nov. 1-30; "Pose," Dec. 6-28.

Museum of the Rockies: "Hard Twist: Western Ranch Women," Oct. 5-Feb. 1997. "Seasons" by Russell Chatham; Fred E. Miller: "Photographer of the Crows, through Nov. 18; The Good Life: Photographs by Maurice Lamm, opening Dec. 7.

Browning

Museum of the Plains Indian: the Museum and Crafts Center and gift shop winter hours will be Monday-Friday, 10am-4:30pm. Closed Thanksgiving, Christmas and New Year's Day. 338-5661; "Horse Dance Sticks and Rattles" by Clifford Nichols, Oct. 20-Dec. 24.

Butte

Arts Chateau: "Heritage & History in Church Art," Nov. 10-Dec. 18.

Dillon

Western Montana College-UM Art Gallery/Museum: Jim Todd, "Portraits of Printmakers by UM Printmaking Professor," Oct. 18-Dec. 6; "Art Exhibit in The Cup," Carolyn Heistand, watercolors, Nov. 1-30; Nevada Dansie (photographs, watercolors, oils) and Pan Neeley (paper mobiles), Dec. 1-15.

Southwest Montana Art Gallery: "Miniature Art Show," Nov. 16-17.

Beaverhead County Museum: "Snowmen Exhibit," Dec. 1-30.

Great Falls

C.M. Russell Museum: C.M. Russell Christmas Art Exhibition, Nov.-Jan.

Paris Gibson Square Museum of Art: "1996 Permanent Collection Exhibit," through Nov. 4.

C.M. Museum: "E.E. Heikka: Sculptor," Dec. 7-Feb. 16.

Paris Gibson Square: "Dreaming the West," Nov. 12-Feb. 3.

Hardin

Jailhouse Gallery: "Jailhouse Invites Area Artists," Nov. 1-Dec. 14.

Helena

Holter Museum of Art: Winter Showcase Exhibition, Nov. 14-Dec. 31; Artist-made Holiday Stockings, Nov. 15-Dec. 31; Jerry Iverson: A Survey of Recent Work, Nov. 14-Dec. 31;

Bridles, Bits and Beads: The Enduring Folk Arts of Montana, Jan. 14-Feb. 20.

Myrna Loy Center: "Paintings & Drawings by Linda Stoudt," Dec. 15-Jan. 24.

Kalispell

Hockaday Center for the Arts: "Faux Post," Oct. 1-Nov. 15; "Carolyn Krieg: Photographs," Oct. 1-Nov. 15; "Hidden Spirit: Celebrating the Art of differently-abled artists, Oct. 4-Nov. 15.

Lewistown

Lewistown Art Center: Rural Area Schools Student Exhibit, Nov. 5-30; Holiday Market Room, Dec. 3-24.

Miles City

Custer County Art Center: "Stillwater Society Exhibit," Nov. 14-Dec.

Missoula

University of Montana Museum of Fine Arts, Paxson Gallery: "Don Bunse, prints, drawings and paintings," through Dec. 14.

University of Montana Gallery of Visual Arts: "Read This Way" by Robin Starbuck and "Elmo: The Third Voice" by Martin Caulley and Charles DeWolfe, Oct. 24-Nov. 26.

Art Museum: "Meeting Places: Photographs by Barbara Bosworth," Nov. 15-Jan. 5; "Art of Henry Meloy," Nov. 1-Dec. 31; "Baggage Claim" by Bobby Tilton, Jan. 14-March 23; "Shackworks" by Beverly Buchanan, Jan. 17-March 23.

New Prints by Marjorie D. Caldwell



"Cloud Of The Rainmaker," a limited edition fine art print by Marjorie D. Caldwell.

"Confrontation At The Beaverhead" and "Cloud Of The Rainmaker," two new prints by oil artist Marjorie D. Caldwell of Libby, have been released. These prints have been reproduced from original oil paintings by Caldwell.

The Beaverhead national landmark and surrounding Montana prairie is the backdrop for the confrontation with the challenging bull buffalo. Through realism, this painting captures the essence of the threat of the bull and the beauty of the setting. The 16" x 20" print has been released in a signed and numbered edition of 615, plus 68 signed and numbered Artist's Proofs.

"Cloud Of The Rainmaker," captures the realism and wildness of the Western sky in a portrait of nature which is never still, but reflects ever-changing life. This scenic prairie in Montana's central landscape is home to wildlife and people alike. These 885 S/N prints have an overall size of 20" x 28" with 95 S/N Artist's Proofs.

Caldwell has an art gallery on the Internet through Libby's KooteNet server. The Kootenai Gallery of Fine Art (<http://www.libby.org/gallery/>) not only presents artwork by Caldwell, but by renowned watercolorist Katherine Haynes, sculptor Will Venard and award-winning oil artist, James Utter. Inquiries are welcome.

Fellowship Spotlight



Arts Council Announces Fellowship Winners

The Montana Arts Council awarded nine \$2,000 fellowships to individual artists. The awards were made October 20 by the 15-member Council, which annually awards fellowships to individuals exhibiting artistic excellence.

The Council bases its decisions on the recommendations of peer review panels, which are chaired by Council members. The panels' voting members are artists and other individuals with expertise in the categories of literature, performing arts and visual arts. The three panels met for one day to review the 215 fellowship applications.

Individual fellowship recipients are:
 Susan Barnes, visual arts, Lolo
 Donna Davis, literature, Billings
 David Duncan, literature, Lolo
 Sarah Jaeger, visual arts, Helena
 Marlene Nesary, literature, Missoula

Craig Thomas Naylor, performing arts, Kalispell
Michael Pugh, visual arts, Bozeman
Stephani Stephenson, visual arts, Missoula
Alexandra Wiesenfeld, visual arts, Livingston

The artists will use the fellowships to pursue their art.

1996-97 INDIVIDUAL ARTIST FELLOWSHIP PANELISTS

Literature:

- Bryan Di Salvatore—writer, Missoula
- James Hepworth—writer and publisher at Confluence Press, Inc., Lewiston, Idaho
- Elizabeth Wood—poet and publisher, Roundup
- Chairperson: Carol Brenden, Montana Arts Council member, Scobey

Performing Arts:

- Katherine Kramer—jazz dancer, Bozeman
- Dr. Willie Hill—musician and educator from University of Colorado at Boulder, Colorado
- Bill Raoul—scenic/costume designer at the University of Montana, Missoula
- Chairperson: Jackie Parsons, Montana Arts Council member, Browning

Visual Arts:

- Les Benedict—video artist and producer of the film series at the Myrna Loy, Helena
- Allan Duerr—publisher of Art of the West Magazine, Minnetonka, Minnesota
- Donna Forbes—Executive Director, Yellowstone Art Center, Billings
- Beth Lo—ceramic artist and painter, NEA Fellowship winner, teaches at the University of Montana Art Department, Missoula
- Chairperson: Beth Collier, Montana Arts Council member, Shelby

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Swanson & Notkin to China

Former MAC Fellowship winners and renowned artists Richard Swanson and Richard Notkin of Helena are two of 25 artists internationally invited to participate in the first-annual Yixing Symposium for western potters, to be held November 1996 in China. This symposium is sponsored by The Purple Sands Magazine and the Yixing Red Pottery Arts Factory No. 5.



The Madness of Queen M, oil on canvas, Alexandra Wiesenfeld



Untitled, Ceramic, Michael Pugh



Headframe I, oil and photo on primed ragboard, Susan Barnes



Woman Consulting Her Spirit, ceramic terracotta, Stephani Stephenson

1. The Madness of Queen M, oil on canvas, by Alexandra Wiesenfeld, Livingston.

Artist Statement: "I search for content that stirs me—personal experiences, emotions, a picture or story I come across. With my images I want to evoke in the viewer similar feelings, the more personal, the more I believe people can relate. In my need to summon emotions, I find much of my German heritage reflected. Born and raised in Germany, I have been strongly influenced by German Expressionism. With each painting I develop a visual chaos by overlapping and scraping at various layers of color and marks. I attack the canvas in short bursts aggressively applying the paint with my hands or brushes in an attempt to catch that magical moment when I create something that to myself is visually unexpected, evocative and yet maintains a sense of mystery and unresolved, pictorially as well as psychologically."

2. Untitled, Ceramic, by Michael Pugh, Bozeman.

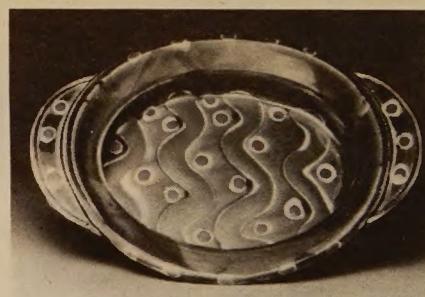
Artist Statement: "The language of my work is a synthesis of images from primitive cultures, history and real life experience. My work is a physical manifestation of a personal speculative philosophy which is largely based on intuition and observation. It is an approach which parallels the Neo-Platonic philosophers who sought to discover universal truths through the manipulation of matter and symbolism. I believe those universals to be a common link in human consciousness from the dawn of time to the present."

3. Headframe I, oil and photo on primed ragboard, Susan Barnes, Lolo.

Artist Statement: "I wish to continue exploring the liveliness and vigor of my environment—its natural forms, its history and its dynamic energy through both my oil paintings and oil/photo collage work."

4. Woman Consulting Her Spirit, ceramic terracotta, Stephani Stephenson.

Artist Statement: "I love clay. It gives itself readily to artist's hands and flights of fancy. I love the way that kiln fire, like earth's fire, transforms clay back into rock. My purpose as an artist is to breathe life into these rocks, or sculptures, as they now are. I combine abstract and figurative elements in my work. Using the slab method, I often start with a basic vessel form. As a piece progresses, I explore a metaphor, emotion or image which I hope, will speak to the viewer."



Oval baking dish, clay-porcelain, Sarah Jaeger

5. Oval baking dish, clay-porcelain, Sarah Jaeger, Helena.

Artist Statement: "I make pots for daily use, so I'm concerned with tactile qualities like weight, balance and proportion, as well as visual qualities. My pots are porcelain and wheel-thrown; some are thrown and altered. Most of my glaze decoration uses a wax-resist technique which allows me to layer colors, dark over light, to create depth and richness in the surfaces. I'm striving for generous forms to suggest that pots both contain and offer their contents, and lush surfaces which allow even a simple pot to feel luxurious and which, I hope, invite touch and use."



BRIDLES, BITS & BEADS: *The Enduring Folk Arts of Montana*

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The Holter Museum of Art, in collaboration with the Montana Arts Council, will present a sampling of Montana's rich heritage of traditional art from January 14-February 14, 1997. Saddle makers, quilters and makers of fine bead work, woodcarvings and musical instruments have been invited to show their work in Helena. These artists were contacted through a two-year study undertaken by the Folklife Program of the Arts Council and funded by the Folk Arts Program of the National Endowment for the Arts. Fieldworkers Blanton Owen, Patrician Sawin and Alexandra Swaney identified folk artists from more than forty ethnic groups across the state. Cowboy poetry, Native American storytelling and craft demonstrations will be part of the exhibit's education programming.

The exhibit is part of a long-range strategy to identify, document and reinforce and present the traditional arts of Montana. Alexandra Swaney, co-curator for the Arts Council, noted that "a hallmark of folk art is often that the folks who do it don't call it art. It's just what they do, a part of life, something learned from their elders. As we grow closer to the 21st century and have media access to nearly all of the cultures of the world, we don't automatically learn those traditions anymore. The show

will honor people who have practiced these traditional arts exceptionally well. It will be an exciting visual feast, from Hmong and Hardanger embroidery to handmade fiddles and saddles. The show should encourage us to reflect on how our identity as Montanans is firmly rooted in the past, even as we look to the future."



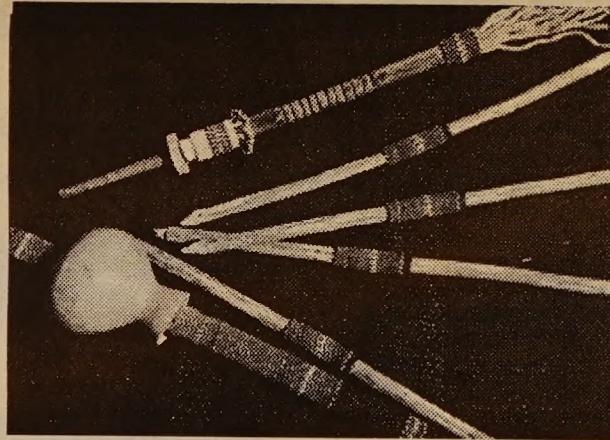
Nancy Hous paints a Pysanka.



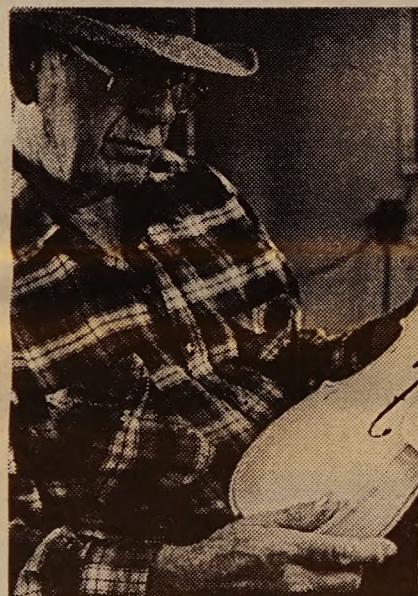
Pysanka (Ukrainian-style painted egg) by Nancy Hous.



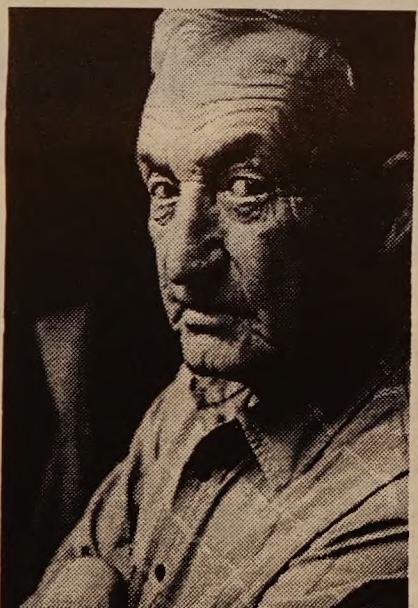
Hmong traditional applique design.



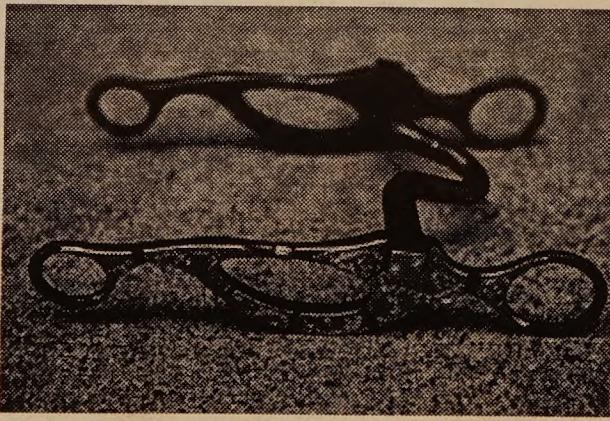
Native American ceremonial rattle and sticks by Lena Sooktis.



Bill Weigel with one of his hand-made violins.



Leo Ray bit and spur maker.



One of Leo's bits.

THE ARTS IN SOCIETY

By Ann Cogswell

As we look ahead toward a new millennium, with its promises and uncertainties, we recognize an opportunity to reflect on the place of the arts as a vehicle for defining and documenting the progress and foibles of the world we live in. Artists are the most powerful people in the world because the art they leave behind has the last word. Long after civilizations have exhausted themselves through greed, corruption, war and automation, the arts remain to record and interpret the arrogance of governments, the callousness of the powerful and the mis-steps of ordinary people. Our literature, dance, drama, music and visual art are an historical legacy that we will leave to those who come after us, just as the Greeks and the Egyptians left works of art to define the complexities of their societies.

In these times, artistic expression presses hard on the creative artist: the playwright, conductor, essayist, photographer, painter,

spirit in every person.

Those of us involved in the arts on a daily basis hold the opinion that the arts must be generously endowed at all levels of society: private, corporate and governmental, in order for society as a whole to be healthy. If our society is dysfunctional, we cannot tolerate repression of the creative impulse. If our great society is to survive beyond the confines of technology, it will be because we have decided to nurture creativity, aesthetic as well as scientific. Arts educators agree that students who are involved in theater, orchestra, band and visual art classes on a consistent basis throughout their school years are less likely to become violent with their families and peers. Educators also concur that participation in the arts helps young people to resist the attraction of gangs and racial confrontations that serve to provide a social outlet.

Robert Shaw, the pre-eminent choral conductor who received the 1991 Kennedy Center Award for the Arts said upon receiving his award, "The mission of the arts is the preservation of our national cultural heritage." Lewis Mumford, in his brilliant book, *The Myth of the Machine* said

If our great society is to survive beyond the confines of technology, it will be because we have decided to nurture creativity, aesthetic as well as scientific.

sculptor, poet or composer. While the arts have traditionally served to inspire, entertain and educate, they also confront the perils and conditions that surround us. Contemporary themes of artistic expression challenge our assumptions, expand our circles of reference and nurture our understanding. Controversial subjects have always been explored by artists, from "Oedipus Rex" to "Death of a Salesman" and Copland's "Fanfare for the Common Man." Art is vital to the human condition because of its power to sharpen our curiosity, deepen our insights and ignite the fundamental creative

that "the arts meet a fundamental need of the human spirit, a need keenly felt today in an age of mechanization and specialization. The complexity of civilization, which is beyond the comprehension of any of us, leaves us bewildered. The arts make us sensitive, interpretive, insightful beings."

A community with a strong artistic climate attracts residents who contribute to a vigorous community spirit and healthy economy. People living in settings where the arts flourish buy concert and theater tickets, browse the art galleries seeking out original works for their

Artists are the most powerful people in the world because the art they leave behind has the last word.

homes and offices. They attend lectures, enroll in adult education courses, participate in festivals, and take active roles in community life. In turn, artists who are adequately compensated for their work contribute to the economy of society, like other business people and professionals. Let us be ready to remind those who question the value of an artist's effort that musicians and artists, writers and actors buy groceries and homes. They need their cars repaired and they buy appliances. They use the services of banks and investment firms and their children attend the public schools.

The book *Mega Trends 2000* by John Naisbith and Patricia Abercine states that there is presently a renaissance in the arts in this country because the stuff of life is the raw material for artists in all mediums. Americans are participating in art festivals and art-related events in their leisure hours now with more gusto than at any other time in our history because they recognize themselves, their friends and families in the stories and dramas created by artists.

Let us pursue excellence in our own areas of artistic expression and remain advocates for other artists whose expressions complement our own. Let us remain vigilant against censorship and suppression of works of art that are controversial. Let us encourage others to affirm their natural impulse to create works of art, humble and grand. Artists are the historians of tomorrow and through their efforts our troubled times and spiritual growth are interpreted and remembered. Allow me to revise a statement by Nietzsche who said "Without art (music), life would be a mistake."



The Montana Rep 1996-97 Season National Tour

The Montana Rep launches its most ambitious tour to date this winter with its production of "To Kill a Mockingbird".



Artists in the Schools/Community

Learning about world geography is fun when Chip Jasmin teaches it through an array of songs and dance.

"He is absolutely incredible, the kids love him," says Doug Odell, a teacher at West Glacier School who was instrumental in getting Jasmin to the school with grant-help from the Montana Arts Council.

Jasmin, a Montana native, is known statewide for his traveling show, which visits schools and incorporates learning themes with his musical talents.

**The..•★
MONTANA
••REP**

Collaboration's Little Instruction Book 101

By Leslie Anderson

- Formulate the vision early in the process and keep saying it over and over.
- Think holistically and comprehensively—there's a danger of "being all things to all people" but somebody has to be the healer.
- Think long term from the inception
- Create ownership. Early on develop consensus.
- Set strategic, results-oriented plans
- Think in two dimensions—the big picture; small victories.
- Celebrate the victories.
- Build on past successes.
- Be redemptive. Don't spend time or energy placing blame.
- Invest in time for a good deliberate process and team building.
- Be inclusive. Bring new players to the table.
- Use the facts to your advantage. Give graphic descriptions of the problem to stimulate involvement.
- Involve consumers. Approach your work from the customer's perspective.
- Have some fun! Enjoy one another.
- From the outset, remember that it's a dance—three steps forward and two steps backward.
- There aren't any quick fixes or one-project home runs.
- Declare war or at least battle. We found that until the community made an all out commitment to downtown rehabilitation or young children, we did not have the focus.
- Tackle problems that have the highest payoff, ones that have the biggest bang for the buck with the least effort and that create the most lasting change.
- Respect history—of people, buildings, organizations.
- Be authentic—in strategies, relationships.
- Tell the truth, respectfully. It puts

(Con't. on page 17)

GLASS WALLS

By Terry Karson, Montana Arts Council Roster Artist in the AIS/C Program

In September of 1995 I received a phone message from Arni Fishbaugh. "Would you please give me a call?" I had been preparing to go to Helena for the Artists in Schools/Communities meeting that week and thought it had something to do with that. But what she was about to tell me would change the course of my life.

A potential Artists in Schools/Communities project involving glass was developing at the Women's Correctional Center in Billings. Nothing for certain, but could I bring over some slides of my work and an example of my etched glass and meet with Jim Whaley from the Design and Engineering Dept. at the State Office of Architecture and Engineering? Jim had the idea that the Arts Council could help come up with a creative solution to a problem that had arisen at the Center and had contacted Arni. Apparently the Center was seeking a resolution to a security/privacy issue involving four sets of windows in the facility. Arni apprised Jim of MAC's AIS/C program and informed him that she had a Billings artist on the roster that works with etched glass.

A few days later we met in Jim's office in Helena. As we talked about the possibilities of how to approach the problem it became clear to me that this was going to be an enlightening project for all concerned. Through education and instruction in drawing and design, the artwork for the windows could be completely done by the inmates. We would teach them how to do all the work themselves, thus giving them permanent skills and a chance to change their environment for the better. This is what I said to the women in our first class, "It's really important that you feel ownership of this thing. So when you wake up in the morning and you look down the hallway, your piece of glass is in the window and it's going to be there forever. The light's shining through it and it's glowing... that's going to be an incredible source of pride for you."

Two weeks later I met with Jim and the prison officials at the Center in Billings. We discussed the project as we toured the facility and studied the sites of the problem windows, each located at the end of a cellblock. Everyone agreed that it would be a good project and we decided to go ahead with our plans.

In the interim period between our meeting and the grant writing phase I asked my wife, Sara Mast, if she would participate in this project and co-teach the drawing and design classes with me. She is a professional artist and teacher, and I figured I could use all the help I could get. I had no idea what to expect and had no idea how many students I would have since the class was offered to the entire population of 70+ inmates. She agreed to volunteer her time and was, by far, the most important decision I made throughout the entire project. Sara and I collaborate quite a bit in our art forms and have a good working relationship, which we hoped would provide a good role model for the women, many of whom have never experienced positive, constructive relationships. We felt that we had more to offer as a team, not only as professional artist/teachers working together, but also as a couple.

The grant writing process fell into the hands of RAC, the Resident Advisory Committee, a group of elected inmates representing the population as a whole. At this point I met Steve Griffin, VICC (Volunteer, Intern and Canteen Coordinator). He became our teacher, facilitator, guide-to-the-inside and friend. He made our passing in and out of the Center easy. He attended eight classes himself and was greatly encouraging to the women. Another individual who played an important role in this project was Amy Roach, the Arts and Humanities program director for KEMC, Yellowstone Public Radio. She agreed to follow the process and interview the women as the project went along. She attended seven of the classes. She is currently editing her interviews for a public radio broadcast that will be aired in the near future.



The grant was approved by MAC in late January for a 5 week residency, or 100 hours to be spread out over several months. Because of scheduling difficulties, we could only be with the inmates about 5 hours each week. Our initial meeting with RAC occurred on March 12. At that meeting we introduced the project and laid out the method we would use to achieve our goal. We talked about the scheduling of the classes and the participants' eligibility. All the inmates were invited to take part but there was one rule that we insisted upon; in order to be eligible for the final design consideration, the students had to attend every class and commit to the entire process from start to finish. We brought examples of the glass we would be using, called Spandrel, an industrial glass coated on one side with a black ceramic frit and fired at 1200 degrees. We explained that the black side of the glass is covered with rubber masking upon which the design is transferred. The design is then cut out, exposing the black areas that will be sandblasted white in the final design.

After hours of conversation, we generated several ideas on what teaching model to use with the inmates that would generate strong, graphic images and would avoid visual clichés. First, in discussing possible themes, we thought an obvious choice would be nature. Nature is apolitical and a non-religious. It is accessible (we could bring in objects from nature to work from), it is universal in that everyone can relate to nature in some way, and we both felt that an experience with nature would be healing for these women who have little to no opportunity to be outside. We avoided using photographs because we agreed that direct observation is the most powerful teacher when learning how to draw. And more importantly, we wanted to teach the women how to "see," not simply to look, but to intently observe detail, nuance, form, line, shape. We also decided, given our limited time frame, to eliminate the more technical aspects of drawing such as shading, perspective, volume, etc., and concentrate our efforts on shape, line, scale, movement, texture and expression.

For our introductory meeting with the prison population, we developed a slide presentation based on the nature theme. Japanese paper cutouts, contemporary woodblock prints, Native American pottery design, European and American folk art and metalwork, black and white photographs of shells, frost on glass, trees, leaves, flowers, feathers... These were the images we showed them. It was difficult to determine what culture many of the images originated from, which helped us to point out the universality of nature. We assured them that drawing "talent" was not a prerequisite for the course, and that we would assist them in learning all the skills they would need to do a successful final design. We told them that we wanted to keep everyone on an equal level and

by limiting the theme to nature and observation, anyone in the class could succeed and no previous skills were required.

Our primary teaching goal was to help them recognize their own inner voice and to help draw out the intrinsic, artistic ability we all have within us. In order to accomplish this, we developed a list of "empowering" and "disempowering" ideas that we carried with us.

Empowering Model: Teachers and the students learn; spiritual and internal; bottom up; individual vision; working from observation; ownership; discovery; cooperative, collaborative, shared decision-making; respect; belief in the artist within; humor; populist model; teaching; cohesive; identification; ability to impact one's own environment; if you're hungry, we'll teach you to fish; I wonder where they will go with this; uniqueness; self-determination; teaching a future skill; higher purpose; an understanding ability.

Disempowering Model: Students learn what they are told; superficial exterior; top down; preconceived idea; working from photographs; follow the leader; regurgitation; me, me, me; do what I say; disrespect; belief that art can only be accomplished by a "special" group or individual; fear; authoritarian model; preaching; polarizing; separation; one's environment impacted by others; here's the fish, now you owe me one; I wonder where I will go with this; "specialness;" predetermined; teaching a temporary technique; purpose for hire; an ability understanding.

With these ideas as our guide, we stressed individuality from the very start. We wanted to guide them, but we didn't want to tell them how to get there. This was frustrating for the women at times. Some wanted a formula, and we refused to give them that. During our first class, we looked at their signatures and talked about the unique set of lines they already knew how to put together. We asked questions like: What kind of person would make these kinds of lines? What do the lines mean? How do they express the person who drew them? We asked these same questions throughout the entire drawing class. Soon the women were easily "reading" drawings and "interpreting" line and form. The women were engaged in active reflection and critical and creative thinking. We did not walk in the door with a hard and fast curriculum, but instead allowed their progress, which was impressive, to dictate the class. They made such perceptive observations about the drawings when we looked at them as a group that we spent a great deal of time just looking at and discussing their work. This gave them the skills to verbalize and articulate what they were trying to express. There was a sense of cooperation and openness to feedback that

allowed the women to make effective changes in their work.

We based our early classes on drawing on the right side of the brain exercises, such as upside-down drawings, contour drawings, sighting, and most importantly, the use of positive and negative space. We brought in pine cones, shells, sticks, feathers and bark to begin with, then geraniums, all having to be carefully checked in and checked out by the prison guards. By then, it was April and the garden was beginning to bloom. It occurred to us that flowers were something that these women rarely saw, and something that would be a joy for them to draw. Our garden offered something different each week . . . apple blossoms, irises, blue flax, lilacs, even dandelions and weeds were cherished as part of the mix. Flowers were also not a security issue. We found a way to bring the passage of spring into the prison environment, and they felt a sense of anticipation of what each week of the season would bring. As time went on, we saw that each women responded in different ways to different flowers. Sensitive to this fact, we carefully chose the flowers, weeds and branches that the women found most visually and expressively interesting. Sometimes we would show up at the front door with arm loads of flowers.

Throughout the drawing phase of the class, we stressed fundamental design concepts such as using the entire page, mark-making, surface quality, line quality, texture, scale/proportion, composition, shape/form, positive/negative, symmetry, simplification of form for black and white imagery. We advised the women to focus on the present, observable moments within the class to generate the final design rather than trying to come up with an idea unrelated to what we had been doing. We played music while they drew, which allowed them to enter their own individual worlds and shut out their environment and the others in the room. This, in turn, created a safe space in which they could be themselves and enter a process of discovery. During the final design process, we worked on paper cut to the proportion of the glass and used black and white ink to transform their pencil drawings into black and white images.

In the beginning we had 12 students, which swelled to 17 at one point, or roughly one quarter of the population. But in the end, due to transfers to other facilities, pre-release, parole and lack of commitment, we had five students who consistently attended every class and each of whom had a final design. However, one of these five women was released the last week and became ineligible for the final design competition. She even tried to negotiate with the administration to return each week to attend the class, which was not only unheard of but was against the rules. She was unsuccessful in this attempt and we had to say good bye. So we ended up with four women, four designs, four windows. The competition, which was originally planned to involve the inmate population

voting on their favorites and artists from the community as judges, never took place. We decided within the classroom which of the designs would be used. The final four designs were chosen on June 22, and we moved to the next phase.

We took slides of the final designs and brought them in with the projector, the glass and the masking. We applied the masking to the glass and leaned the glass on the wall. The designs were then projected onto the masking and drawn out in pencil. Each artist was in charge of their own drawing and chose an assistant to help them trace out the projected image. This was important because some alterations were necessary in translating the drawing to a larger scale. This was true during the cutting of the masking also, in which the artist herself had the final say on how each interpretation was made. One by one, over the course of several weeks, we finished each piece of glass, each design being made up of two pieces of glass. The very last class was spent fine-tuning the masking cuts and making sure the images were exactly as they wanted them to be.

We delivered the glass to the sandblaster, a local craftsman named Frank Wright, who had hired an apprentice to learn sandblasting from him. Coincidentally, his apprentice was a male inmate from Deer Lodge in a pre-release program in Billings. He had never sandblasted glass quite like this and was very excited to play a part in the women inmates' project. The following week, we returned the glass to the prison, and the women removed the masking to reveal their designs etched into the glass. It was an exciting day! Once we had cleaned the glass and discussed the final outcome of their work, we took the glass to American Glass in Billings for them to fabricate into thermal paned security windows. A few weeks later, they were installed at the facility.

Part of the AIS/C requirement is to do a community outreach of some kind, and from the beginning of the project, we planned to have a reception for the women inmates, inviting the public to attend. Needless to say, this was their first artist reception, and they were excited. We invited over 200 guests from the Billings community and around the state, and approximately 50 attended. It was held from 10-11 am on October 9th. We described the project to those in attendance and everyone was able to see at least two of the four glass designs. We couldn't see them all because of security concerns. The women received certificates of award for their participation in the program and each gave a brief statement about their work. The guests were very impressed with the women's work, as well as their commitment to the project.

The four women inmates who completed this project want to continue to develop and utilize their skills in art and in etched glass design. They want to give something to the community and are working on a proposal in which they will do etched glass windows for a needy group

of children in the Billings community, such as Ronald McDonald House, the pediatric ward of St. Vincent's Hospital, the Boys and Girls Club or the Friendship House. Currently, we are working on making this possible. In addition, they would like to have art classes every Sunday for two hours, to continue to draw and learn new skills, such as working with clay, photography, painting and other areas. We are seeking funding for a permanent art program for them.

At some time in the future, these women will be back in our communities, and we feel that it is imperative that we give them something to take with them, something that they didn't have before they came. We feel we did that. They have developed a skill in art and etched glass design, but they have also discovered another dimension of themselves. They have found that there is an artist inside them, and that creative person is now accessible when a critical decision must be made. It is a gentler, more intuitive part of themselves they may have forgotten about in the struggle to survive. It is a reflective part that requires thought before action, and evaluation of action taken. It is a trusting part that has learned to cooperate and collaborate with others, even if it is uncomfortable or downright unpleasant at times.

This experience was an incredible one for us. It has caused us to see art education in new ways. We have seen the value of teaching art skills to inmates . . . how it is a tool for individual expression and communication in an institution where individuals are forgotten. We have seen how this experience offered a way for the women to develop a level of commitment and skill they may have never had before. They learned to see in new ways. It expanded possibilities. The project required intrinsic motivation, and those who stuck it out learned the value of discipline and reaped the rewards. As Lori said, "This art work will be here long after we're all gone. And when the public drives by and sees the building, they'll see art, and not bars, and I think we're giving something to the community."

Allowing these women to give back to the community of which they are an integral part gives them a sense of pride and connectedness with the world, rather than more isolation and separation. It has let them share in the joy of accomplishment.

We look forward to establishing an ongoing art program in the Women's Correctional Center here in Billings, and hope that it can extend to Deer Lodge and other similar institutions throughout the state. We wish to sincerely thank Arlyn Fishbaugh and the Montana Arts Council, Jim Whaley at the State Office of Architecture and Engineering, and Steve Griffin and the Women's Correctional Center, as well as all the people whose various skills we relied upon, for making this possible. We also wish to extend our deep gratitude to the security staff at the Center who were supportive, helpful and encouraging throughout the entire process.

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things in the right relationship, and gets issues on the table.

- Create climate. Create an atmosphere where people want to be—where they want to invest time and where they can grow.

- Create organizational models that fit and reflect your mission, and don't be afraid to change them.

- Break the mold. Rather than adding good new programs on to an unhealthy core, start over.

- Take advantage of the Total Quality Management movement and learn from it.

- Manage by fact not anecdote.

- Find one or two leaders who will champion the effort, make it their top priority and give it a missionary zeal.

- Be prepared for criticism and detractors.

- Remember that it is a process and an organic not a linear one. Change is more likely to be incremental chaos than sequential order. Learn to live with this tension and go with the flow.

- Invest in staff and try to retain them. Continuity of staff is needed to bridge phases of change which take a long time.

- Deal with governance issues early and get a buy-in on how to resolve conflicts.

- Collect benchmark data early so you have a way to measure success.

- Develop common knowledge and understanding of the issues and the players.

- Be patient. There is no single, right way to grow a collaborative.

- Think big and think bold, then do it. When we reach for our dreams often we have to reach past our cumulative and collective disappointments.

- Stop from time to time an devalue process. Ask: How are we doing?

- Live in community.



The four windows created at the Women's Correctional Center in Billings through artists in residence Terry Karson and Sara Mast



Opportunities

Visual Arts, Crafts & Photography Call for Entries State and Regional

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A Territory Resource Granting Guidelines

A Territory Resource is a nonprofit, public foundation established in 1978 to increase the funds available for progressive social justice and social change activities in the Northwest and the Northern Rockies. ATR distributes approximately \$500,000 in grants each year.

ATR is a resource for organizations attempting to establish a society that is politically and economically democratic, equitable and environmentally sound.

The states within ATR's funding territory are Idaho, Oregon, Montana, Washington and Wyoming. These five states face common economic, political and social problems. ATR grant programs encourage better communication among groups facing similar problems so that common solutions can be developed and effective strategies shared.

Spring Regular Grants generally range from \$5,000-\$11,000 with a maximum of \$15,000. These grants are awarded in June and December. Groups that have not previously been invited to submit a full proposal must submit a 2-3 page reapplication letter. In the letter, describe your organization, purpose and proposed work. Briefly describe how your organization meets ATR's eligibility requirements, criteria and interest areas. Groups will be asked to submit full proposals based on the content of the letter and extent to which they fit ATR funding guidelines and (Con't. on page 21)

The Myrna Loy Center is seeking exhibitions for its Gallery space. Interested artists should submit up to 20 slides, a proposal, resume and a SASE to: Tim Speyer, The Myrna Loy Center, 15 N. Ewing St., Helena, MT 59601. Call 406-443-0287 for information.

Grants Pass Museum of Art is seeking artists for its 1997-98 exhibit season. Send 20 slides, resume, artist's statement, SASE and \$5 fee to: Exhibitions Committee, Grants Pass Museum of Art, Box 966, Grants Pass, OR 97526. Deadline: February 15, 1997.

Montana Installation Artist Wanted. ASMSU Arts and Exhibits committee at Montana State University in Bozeman is looking for an installation artist to present their work in the Exit Gallery. We are searching for a visiting artist with innovative and interesting ideas to do an installation in our small gallery. The artist would have an opportunity to lecture, work with students and critique the work of MSU art students. We would expect a 2-3 day visit in addition to the set up and break down of the exhibition. Exhibition to be scheduled for May, 1997. Honorarium and expenses paid. To apply send artist statement, resume, 10-15 slides, reasonable pay requirements and cover letter to ASMSU Arts and Exhibits, 282b SUB, MSU, Bozeman, MT 59717. For more information contact Cybil at 406-994-1828. Deadline: February 25, 1997.

"My Pet" a serio/comic/emotional/conceptual look at our involvement with pets, Jan. 2-26, 1997. Juried exhibition open to artists 18 years of age or older, in AZ, CA, CO, ID, MT, NM, NV, OR, TX, UT, WA and WY. All media. Cash awards. \$20/up to 3 slides. Curator: Gail Hewlett. 520-623-5883. For prospectus send SASE to: "My Pet" Central Arts Collective, 188 E. Broadway Blvd., Tucson, AZ 85701. Deadline: November 30.

The Gallery Program at Eastern Washington University is accepting proposals for one-person and/or group exhibitions for the 97/98 exhibition season. Send \$10 fee, 10-20 slides of work, resume, artist statement, SASE to: Richard Twedt, Director of University Galleries, Dept. of Art, MS-102, Eastern Washington University, Cheney, WA 99004. Deadline: April 15.

The National Park Academy of the Arts and the National Park Foundation recently launched the 1997 call for entries in the eleventh annual Arts for the Parks Competition. For more info or to receive entry materials, write to Arts for the Parks, P.O. Box 608, dept. CFE, Jackson, WY 83001; 800-553-ARTS. Deadline: June 1.

The Bellevue Art Museum is seeking entries for the 1997 Pacific Northwest Arts Fair. Contact: Pacific Northwest Arts Fair, 301 Bellevue Square, Bellevue, WA 98004; 206-454-4900, fax 206-454-4102. Deadline: February 28.

Northwest's Best, Ltd. of Oregon is an international catalog company that markets arts and crafts of northwest artists. Currently, all categories of arts and crafts are being accepted for possible inclusion in the upcoming spring and summer catalog editions. Contact: Mr. Robert Nerrie, c/o New Products Procurement, 598 Mason Way, Medford, OR 97501; 541-734-5514.

Palm Springs Desert Museum Artists Council is seeking entries for its annual juried exhibition. For info contact: Artists Council Exhibition, Palm Springs Desert Museum, P.O. Box 2288, Palm Springs, CA 92263. Deadline: January 17.

Gallery '76 located on the Wenatchee Valley College Campus in Wenatchee, Washington, is accepting submissions for individual and group exhibits for the 1997-98 season. For more info contact: 509-664-2521. Deadline: December 31.

The Community Visual Art Association announces 1997 ArtWest Gallery Open Competition. Open to all contemporary art medias except videos and installations. For prospectus, send #10 SASE to: ArtWest Gallery, P.O. Box 1248, Jackson Hole, WY 83001. Deadline: March 1.

Call to artists: Alien Art Ransom. We are seeking 2d, 3d, metal, glass, wood, mixed media, no installation. For more info contact: Alien Art Ransom, 3426 15th Ave. S., Seattle, WA 98144. Deadline: February 15.

Montana Audubon Logo Contest is soliciting a design for a new logo depicting a black-billed magpie. For more info contact: 406-443-3949. Deadline: December 15.

The Eclectic Electric, February 7-28, seeks entries of functional artworks in all media, but must feature electricity. Juried, cash awards, entry fee; for prospectus, send SASE to: D. Scott Patria, Gallery Functionart, 21 North Saginaw, Pontiac, MI 48342-2111. Deadline: November 25.

Arts & Sciences, January 17-February 17, open to all mixed-media artists whose work is inspired by alchemy, astrology, biology, chemistry, physics, computer or video technology, etc. For prospectus, send SASE to: Cathy Robohm Watkins, The Mariboe Gallery, Peddie School, P.O. Box A, Hightstown, NJ 08520; 609-490-7559. Deadline: November 30.

Slides due for Pulp Friction, March 25-April 19, a national juried exhibition of artworks on or made of paper. Entry fee: \$20 for up to four slides. For prospectus contact: Galeria Mesa, P.O. Box 1466, Mesa, AZ 85211-1466; 602-644-2056; fax 602-644-2901; <http://www.ftgi.com/iar/12.html>. Deadline: December 17.

Visual Arts, Crafts & Photography Call for Entries National

Art Show at the Dog Show, the nation's premier juried fine arts competition devoted exclusively to canine art, is pleased to announce its eleventh annual competition. Submit slides of work; accepted works will be displayed in Wichita, Kansas from March 1, 1997 to April 6, 1997. Contact: Mrs. Pat Deshler, Chairman, 4300 North Edgemore, Wichita, KS 67220; 316-744-0057. Deadline: January 10, 1997.

The International Arts and Culture Association (IAIA) World Awareness Children's Museum announces its 10th annual International Youth Art Exchange Program. Theme: My Country, My View. Elementary and middle schools are invited to participate by submitting up to 35 student works per school in any 2-dimensional medium. For info: Dr. Jacqueline Touba, Director, IAIA World Awareness Children's Museum, 227 Glen St., #3A, Glens Falls, NY 12801; 518-793-2773, fax 518-747-2331. Web: <http://www.kknet.com/sonar23/iaica>. Deadline: April 1.

The 1997 American Inaugural Exhibit at the Washington Design Center announces a call for entries. The exhibit will feature works by artists from 50 states and the District of Columbia. Up to 10 artists/state will be selected. Dates of exhibition: January 15-February 28, 1997. For information contact: William Wooby, The Washington Design Center, 300 D Street SW, Art on the 7th Floor, Washington, DC 20024; 202-479-2572, fax 202-479-0946. Deadline: November 30.

Expo 16, Artist's Opportunity, open to all media, except crafts. \$25/6 entries. Award: month long, 3 artists exhibit at b.j. spoke gallery. For PROS sent SASE to: b.j. spoke gallery, 299 Main St., Huntington, NY 11743, 516-549-5106. Deadline: December 6.

Arts Iowa City and the University of Iowa Community Credit Union issued a call for artists for the paper/fiber International juried art show. For prospectus send SASE to Paper/Fiber XX, Arts Iowa City, 129 E. Washington St., Iowa City, IA 52240. Contact: Angela Gartelos 319-337-7447. Deadline: January 7.

Lincoln arts is seeking artists for its tenth annual juried competition of ceramic works, Feats of Clay X. Show dates, May 5-June 14. For prospectus send legal sized SASE to: Lincoln Arts, P.O. Box 1166, Lincoln, CA 95648. Contact: Angela Tahti, Arts Administrator, 916-645-9713. Deadline: March 19.

Literature & Playwriting

The Art Libraries Society of North America announces a call for submissions for the 1996 George Wittenborn Memorial Book Awards, given annually to fine arts publications which exhibit the highest standards in content, documentation, design and production. Contact: Mona L. Chapin, Cincinnati Art Museum Library, Eden Park, Cincinnati, OH 45202-1596; 513-721-5204 ext 223. Deadline: January 15, 1997.

Whitefish Magazine announces a call for entries for its nationwide 1996 Literary Contest. Categories: novel, non-fiction, short story, essay, poetry. For guidelines send SASE to: Whitefish Magazine 1996 Literary Contest, Shauna Sorenson, Editor-in-Chief, Box 400, Kalispell, MT 59903-0400. Deadline: November 30.

The American Alliance for Theatre and Education announces a call for unpublished plays for young audiences as part of the 1996-97 Unpublished Play Reading Project. For a copy of guidelines send a SASE to: Sandy Asher, AATE/UPRP, Drury College, 900 N. Benton Ave., Springfield, MO 65802. Deadline: December 1.

New Millennium Writings Awards III. Cash awards and 2997 publication for previously unpublished stories, poems and essays. \$10 entry fee provides copy of Spring '97 issue. For information and entry guidelines: NMW Contest, Room 101, P.O. Box 40987, Nashville, TN 37204; 423-428-0389. Deadline: December 1.

The 20th Annual Panowski Playwriting Award at Northern Michigan University seeks entries. Winner will receive a \$2,000 cash award and a fully mounted production in November 1997. For submission guidelines, send SASE to: Playwriting Award information, Attn: Jeffrey Gagnon, Forest Roberts Theatre, Northern Michigan University, 1401 Presque Isle Ave., Marquette, MI 49855-5364. Deadline: November 22.

The Emrys Journal invites submissions of previously unpublished short fiction, essays, and poetry. Limit submissions to 25 pages, no more than two stories or essays or five poems per author. Send SASE for reply. Send manuscripts to: Journal Editor, P.O. Box 8813, Greenville, SC 29604. Deadline: December 1.

Performing Arts

Art Beyond Boundaries announces a call for entries for its Performing Art Showcase. The Showcase will introduce touring performing artists to presenting arts organizations across

MT, NE, ND, SD and WY and provide ample opportunity for interaction between artists and presenters. Professional performing artists who are legal residents of Montana, Nebraska, North Dakota, South Dakota or Wyoming are eligible. Applicants must be willing to tour performances in any of these participating states. For more information contact: Art Beyond Boundaries, P.O. Box 472, Deadwood, SD 57732; 605-578-1783. **Deadline: December 1.**

The American Traditions Competition is part of the Savannah Onstage International Arts Festival which requires participants to perform a repertoire of American spirituals, blues, jazz, early 20th century Broadway tunes and a selection of options ranging from Gershwin to gospel. There is no age limit and no formal vocal training or performing experience required. Contestants must submit a tape fulfilling the repertoire requirements for the first round. Contact Elizabeth Stewart at 912-236-5745 for more information. **Deadline: December 2.**

30th Anniversary Composition Contest, International Society of Double Bassists. Open to all composers for new work, in any style, never before performed in public or published, for solo double bass or solo double bass and one other player, duration of work 12-20 minutes. For complete application information, contact International Society of Bassists, Composition Contest, 4020 McEwin, Suite 105, Dallas, TX 75244. **Deadline: December 15.**

Western Montana College announces a call for artists to participate in the Circle the Earth for Peace, a dance to be performed in honor of Earth Day. Call the Division of Outreach at WMC for more information, 1-800-WMC-MONT. **Deadline: January 17, 1997.**

The Cleveland Performance Art Festival announces an open call to performance artists for applications that will be held for future review. For more information and an application form contact: Performance Art Festival, 1365 Webb Rd., Cleveland, OH 44107; 216-221-6017, E-mail info@performance-art.org. **Deadline: ongoing.**

National Young Composers Competition is accepting applications. Three grand prizes of \$10,000 will be awarded. Eligible students may not be more than 23 years of age by March 1, 1997; applicants may submit compositions for either orchestra or chamber ensemble. For information and application materials, contact Hilary Greene, Program Manager 413-597-3730 or E-mail to composer@williams.edu. **Deadline: March 3.**

TourWest applications and guidelines for the 1997-98 season are available from WESTAF. TourWest supports not-for-profit presenting organizations in its service area on behalf of touring artists/companies from anywhere in the world (outside the presenter's home state; this is a rosterless program). For guidelines and application: 303-629-1166. **Deadline: March 14.**

The ASCAP Foundation/Morton Gould Young Composer Awards provide encouragement, recognition and remuneration to gifted, emerging talents. Eligibility is open to citizens or permanent residents of the U.S. who have not reached their 30th birthday by March 15, 1997. For guidelines please contact: Frances Richard, Director, The ASCAP Foundation/Morton Gould Awards to Young Composers, ASCAP Building, 1 Lincoln Plaza, New York, NY 10023. **Deadline: March 15.**

Musician Magazine is currently seeking unsigned bands and artists of all genres to compete in the **1997 Musician Magazine Best Unsigned Band Competition**. Well regarded as the most prestigious of its kind, this is a superb opportunity for independent bands and artists to have their music heard by some of the most influential people in the industry. After a preliminary round of judging by writers and editors of major music publications, the competition's winners will be decided by our panel of artist-judges featuring platinum recording artist Tori Amos, guitar god Joe Satriani, alternative rock veteran Bob Mould, champion country picker Vince Gill and blues legend Buddy Guy. Winning bands will be

featured in Musician magazine and appear on Musician's "Best of the B.U.B.s" CD, manufactured by Atlantic Records and serviced to all four major and indie label A&R contacts. The top winner will also receive equipment from JBL Professional and Lexicon. Bands and artists interested in receiving information, rules and an entry form can call our toll-free hotline at 1-888-BUB-2Win.

The Independent Television Service seeks independently produced programs made for public television to support. There is no deadline and programs which focus on minorities or children are encouraged to apply for grants from \$20,000 to \$250,000. Contact ITVS at 190 Fifth Street E., Suite 200, St. Paul MN 55101. 612-225-9035, <http://www.ITVS.org/ITVS>

Media Arts

New Arts Program Video Festival '97: Cash prizes and public screenings in PA and NYC; categories: narrative, experimental, documentary. For more information contact: NAP Video Festival '97, P.O. Box 0082, 173 W. Main St., Kutztown, PA 19530-0082; 610-683-6440. **Deadline: December 16.**

The Ann Arbor Film Festival, announces a call for entries to its 35th annual competition in 1997. Open to 16mm film. All categories and genre in independent filmmaking. Entry fee: \$32. \$10,000 cash awards. For an entry form contact: Ann Arbor Film Festival, P.O. Box 8232, Ann Arbor, MI 48107; 313-995-5356, fax 313-995-5396. **Deadline: February 15.**

Grants & Fellowships

The Montana Alliance for Arts Education will award grants to educational institutions or arts organizations to help fund Professional Development Institutes for Teachers during 1997. Grant proposal applications can be obtained by contacting the MAA at P.O. Box 2264, Kalispell, 59903 or by calling 406-257-5243. Grant funds must meet a 1:1 match. Applicants are encouraged to demonstrate a collaboration with school districts, artists, or other arts organizations. **Grant proposals must be postmarked by Jan 21, 1997**, with notification by February 15, 1997.

Technical Assistance Grants are available from A Territory Resource for increasing skills and strengthening groups' abilities to get their work done. TA grants range from \$100 to \$1,500. Organizations applying for TA grants must meet the following criteria: work for social justice; have a direct impact on the people of Idaho, Montana, Oregon, Wyoming and/or Washington; operate in a democratic manner; be a 501 (c)(3) organization or be sponsored by one. For information: A Territory Resource, 603 Stewart Street, Suite 1007, Seattle, WA 98101-1229.

The George Washington University Museum Studies Program has a limited number of stipend awards to support graduate student study. A stipend is approximately \$8,000 and is payable monthly over one academic year. Contact: Museum Studies Program, Academic Center T-412, 80122nd Street NW, George Washington University, Washington, DC 20052; 202-994-7030. **Deadline: February 15.**

The National Institute for the Conservation of Cultural Property (NIC) announces the availability of grants for the Conservation Assessment Program (CAP). CAP is a one-time grant awarded to museums on a competitive basis. Contact: CAP, National Institute for Conservation of Cultural Property, 3299 K Street NW, Suite 602, Washington, DC 20007-4415; 202-625-1495. **Deadline: December 6.**

Phillips Petroleum has begun a grant program to support projects which encourage art organizations to work with elementary and secondary schools to develop cross-curricula programs. The grants are 1-1 match challenge grants and range from \$1,000 to \$10,000. Proposals are reviewed quarterly with the next review scheduled for January. Contact Ellen Barczak, Administrator, Phillips Petroleum Foundation, Phillips Building, 16th Floor, Bartlesville, OK 74004; 918-661-9072.

The Beer Institute Community Assistance Fund has no deadline for its program which supports prevention programs for youth. Up to 60 grants of \$10,000 each are awarded annually. Contact Jeff Becker, Executive Director, 122C St., NW, Suite 750, Washington, DC 20001. 202-737-2337 or <http://www.beerinst.org/inst/bicaf/bicaf.htm>. **Deadline: ongoing.**

The Annenberg Rural Challenge has set aside \$50 million for matching grants for rural schools only. For a copy of the guidelines, funding amounts and deadline, contact Paul Nachtigal, Box 1569, Granby, CO 80446. 303-887-1064.

Northern Life is offering 80 Unsung Hero's Awards to educators for innovative spirit and their ability to positively impact the students they teach using their award. **April 1, 1997 is the deadline** for teachers to apply for \$2,000 to be used in the classroom or for their own professional development. Three top winners will receive \$25,000, \$20,000 or \$5,000 to benefit their district. Participants must be nominated by peers, students, parents, community members or themselves. An application packet must be filled out which includes a 250 word essay which addresses the innovation, project design, student benefit and replicability of the project or continuing education. Contact Citizen's Scholarship Foundation of America, 1505 Riverview Rd., P.O. Box 297, St. Peter, MN 56082.

The National Council for the Social Studies has a June 1, 1997 deadline for projects which encourage diverse and innovative programs in social studies. Projects must relate to the theme Social Studies Education: Setting the Standards, Making the Difference. Eight awards of \$1,000 each are being offered. Schools and their districts are encouraged to apply. Contact NCSS, Information Services, 3501 Newark St., NW, Washington, DC 20016. 202-966-7480, ext. 106.

The Toyota USA Foundation has no deadline for grants which range from \$20,000 to \$200,000. Projects must focus on improving secondary and elementary education with emphasis on math, science and literacy programs. Toyota does not directly support government agencies such as schools and school districts, but partnerships of school districts, higher education institutions and non-profit organizations are encouraged to apply. Contact them at 19001 South Western Avenue, Torrance, CA 90509-2991. 310-618-6766.

Aetna Foundation supports disadvantaged youth with substance abuse concerns. Grants range from \$6,000 to \$110,000. There is no deadline. For guidelines call 203-273-3340.

Gottlieb Foundation Individual Support Program awards 10 grants of \$20,000 each to painters, sculptors & printmakers who have been working in their field for 20 years. For guidelines & application form contact: Adolph & Esther Gottlieb Foundation, 380 West Broadway, NY, NY 10012; 212-226-0581. **Deadline: December 15.**

Guidelines and applications are available for **Chamber Music America's 1997-98 Presenter-Community Residency Grant Program**. Supported by a grant from the Lila Wallace-Reader's Digest Fund, the program provides matching funds of up to \$5,000 to performing arts presenters to implement short-term residencies in collaboration with community partners. For guidelines and applications: 212-242-2022. **Deadline: March 14.**

The Elizabeth Greenshields Foundation announces that it awards grants to visual artists in the early stages of their careers. Work must be figurative or representational. Qualifications: must be under 31 years of age, have started or completed training in an established art school, have demonstrated commitment to art as a lifetime career. Send SASE to Elizabeth Greenshields Foundation, 1814 Sherbrooke St. West, Suite 1, Montreal, Quebec, Canada H3H1E4; 514-937-9225. **Deadline: ongoing.**

Arts International/IIE, New York, NY announces the availability of the following two grant opportunities: **INROADS**, an international performing arts initiative offers 12-15 grants of up to \$25,000 for

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priorities. Organizations that have received an ATR grant, or have previously been invited to submit a full proposal, do not need to submit a reapplication letter. However, such organizations must request a current application packet.

Cultural grants range in size from \$250-\$1,500 and are awarded to groups that incorporate cultural work and art into their organizing for social justice. These efforts must involve the community. Grants are not awarded to individuals. Cultural grants are awarded once each year. Call ATR for the deadline and Cultural Grants guidelines.

For grant guidelines contact: A Territory Resource, 603 Stewart Street, #1007, Seattle, WA 98101-1229; 206-624-4081, fax: 206-382-2640, E-mail: shartnett@aol.com



Artists in Schools/ Communities Residency Schedule

Short-term Residencies:
(residencies lasting one-
four weeks)

Copper Village Museum &
Arts Center
401 E. Commercial St.,
Anaconda

ph: 563-6321
contact: Kristi Brothers
artist: Alexandra Wiesenfeld
dates: Jan. 6-31

Blue Creek School
3652 Blue Creek Rd., Billings
ph: 259-0563
contact: Susan Hamersley
artist: Mimi Werner
dates: Jan. 7-13

Dixon Elementary School
Street B, Dixon

ph: 246-3566
contact: Amy J. Burland
artist: Karen Kauffmann
dates: Jan. 13-17

Frenchtown Elementary Sch.
16435 Main St., Frenchtown
ph: 626-4414
contact: Elaina Blaiss
artist: Chip Jasmin
dates: Jan. 13-24

Twin Bridges Elementary
School
206 W. 6th Ave., Twin Bridges
ph: 684-5613
artist: Melissa Kwasny
dates: Jan. 13-17

Morning Star School
830 Arnold St., Bozeman
ph: 585-1580
contact: Kippy Sands
artist: Clara Pincus
dates: Jan. 20-Feb. 7

Broadwater Elementary Sch.
900 Hollins Ave., Helena
ph: 447-8892
contact: Mary Kay Senden
artist: Clara Pinicus
dates: Jan. 27-31

Laurel High School
203 E. 8th, Laurel
ph: 628-7911
contact: Barry Lynn
artist: René Westbrook
dates: Jan. 27-31

Ophir School
Ophir
ph: 762-3213
contact: Linda Lewis
artist: René Westbrook
dates: Feb. 3-7

Anderson Sch. Dist. #41
10040 Cottonwood Road,
Bozeman
ph: 587-1305
contact: Nancy Vandeventer
artist: René Westbrook
dates: Feb. 3-7

Broadwater Elem. Sch.
900 Hollins Ave., Helena
phone: 447-8892
contact: Mary Kay Senden
artist: Phoebe Toland
dates: Feb. 10-14

Clancy Elementary
12 Clancy Creek Rd., Clancy
ph: 933-8588
contact: Cathy Stone
artist: Melissa Kwasny
dates: Feb. 10-14

West Elementary Sch.
502 8th Ave., Laurel
ph: 628-6914
contact: Margit Thordal
artist: Susan Terrence
dates: Feb. 10-21

Morning Star School
830 Arnold St., Bozeman
ph: 585-1580
contact: Kippy Sands
artist: Ellen Omritz
dates: March 3-14

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technical assistance to U.S. nonprofit dance, theater, music-theater, opera companies, presenting organizations and cultural centers that are committed to the exploration and development of transnational projects. For application guidelines and more info contact: Arts International/IIE, 809 United Nations Plaza, New York, NY 10017; 212-984-5370.
Deadline: April 7.

International Creative Collaborations (ICC), an adjunct to the INROADS program and an funding initiative administered by Meet The Composer (MTC). For more info contact: Meet The Composer, 2112 Broadway, Suite 505, New York, NY 10023; 212-787-3610.
Deadline: December 20.

Thanks Be To Grandmother Winifred Foundation announces the availability of grants to women age 54+ in all fields, including arts and sciences, for projects that enrich/empower the lives of other adult women. Send SASE to: Thanks be to Grandmother Winifred Foundation, P.O. Box 1449, Wainscott, NY 11975; 516-725-0323.
Deadline: March 21.

The National Foundation for Advancement in the Arts (NFAA) offers Astral Career Grants. The modes quarterly grants are awarded to composers, choreographers, pianists, vocalists and ballet dancers who need timely financial assistance in order to take advantage of specific career opportunity. For more info contact: NFAA/Astral, 800 Brickell Ave., Suite 500, Miami, FL 33131; 305-377-1148. Deadline: December 1.

The Fund for U.S. Artists at International Festivals and Exhibitions offers grants to support performing artists who have been invited to international festivals. Contact: Arts International, 809 United Nations Plaza, New York, NY 10017; 212-984-5370; fax 212-984-5774.
Deadline: January 15.

Residencies

\$300 stipend and one month residency available for artists working in new genres from the **Virginia Center for the Creative Arts**. For applications contact: The Virginia Center for the Creative Arts, Box VCCA, Sweet Briar, VA 24595; 804-946-7236. Deadline: January 1.

The NEA International Program announces the availability of residencies for architects, creative writers, designers, media, visual artists and others in Canada, Mexico and Japan. For more info, contact: The International Program, NEA, 1100 Pennsylvania Ave., Washington DC 20506.

The Alberta College of Art announces its Painting Program Residencies. 1-4 week sessions. Contact: the Work-Scholar Coordinator, 212-505-5555, ext 336. Deadline: ongoing.

Applications being accepted for the twelfth annual **Summer Artist-In-Residence Program** sponsored by Studios Midwest in Galesburg, Illinois. Artists working in all media are encouraged to apply. For more information contact: Studios Midwest, Diana Dress, Coordinator, P.O. Box 291, Galesburg, Illinois 61402-0291; 309-342-6461.
Deadline: February 24.

The European Ceramics Work Centre (ECWC), 's-Hertogenbosch, The Netherlands, announces residency opportunities beginning in January 1998. 3-4 month residencies. Eligibility: artists working in fine arts, crafts, design or architecture who have been working independently for at least 2 years. For more info and application form contact: The European Ceramics Work Centre/Europees Keramisch Werkcentrum, Zuid-Willemsvaart 215, 5211 SG 's-Hertogenbosch, The Netherlands; +31-0-73-6124500, fax +31-0-73-6124568.
Deadline: January 1.

The Helene Wurlitzer Foundation of New Mexico offers residencies in Taos, NM to artists in painting & sculpture. Residency includes accommodations for 3-6 months. Contact: Helene Wurlitzer Foundation of New Mexico, P.O. Box 545, Taos, NM 87571; 505-758-2413.
Deadline: ongoing.

The Thurber House Announces 1997-98 Residencies. Journalists, playwrights, and creative writers are invited to spend a season living, writing and teaching at Thurber House in Columbus, Ohio. Each writer will receive a stipend and housing in the furnished third-floor apartment of James Thurber's boyhood home and will have limited responsibilities as follows:

The James Thurber Journalist-In-Residence will teach one afternoon a week in The Ohio State University Journalism Program and will act as a writing coach for reporters at The Columbus Dispatch one day each week. More than two-thirds of the work week is designated as time for the writer's work-in-progress. Candidates should have experience in reporting, feature writing, reviewing or other areas of journalism, as well as significant publications; experience as a teacher or writing coach helpful. (Available Autumn 1997, Winter or Spring 1998.) \$5,000 stipend.

The James Thurber Writer-In-Residence will teach a class in fiction, poetry, or creative non-fiction in the Creative Writing Program at The Ohio State University. The majority of time outside the two afternoons of teaching is reserved for the writer's own work-in-progress. Candidates should have published at least one book with a major publisher and should possess some experience teaching. (Available Autumn 1997, Winter or Spring 1998.) \$5,000 stipend.

The James Thurber Playwright-In-Residence will teach one playwriting class in the Theatre Department at The Ohio State University. The majority of time outside the two afternoons of teaching is reserved for the writer's own work-in-progress. Candidates should have had at least one play published and/or produced by a significant company and show some aptitude for the teaching aspects of the position. (Available Winter or Spring 1998.) \$5,000 stipend.

The Thurber House, within walking distance of downtown Columbus, is listed on the National Register of Historic Places, and contains a bookstore and a museum of Thurber materials in a restored nineteen-teens setting. With The Thurber Center, an adjacent gallery and conference facility, our programs include writing classes, authors series, Thurber celebrations and events for children.

Interested writers should send a letter of interest and a curriculum vita to Michael J. Rosen, Thurber House Literary Director, 77 Jefferson Ave., Columbus, Ohio 43215 before December 15, 1996. Our advisory panel will then invite a select field of writers in each genre to complete an official application and to send writing samples by January 1, 1997.

1997-98 Ensemble Residency Program overview and application/guidelines available for matching and planning grants. This is the 20th round of the Ensemble Residency Program, initiated by Chamber Music America in 1977 as CMA's first grant program and its first residency program. Chamber Music America currently runs three distinct residency programs: the Presenter-Community Residency Program, the Rural Residency Program and the Ensemble Residency Program.

Applications to the Ensemble Residency Program are made by chamber ensembles who wish to establish a three-year partnership with a host institution interested in working with an ensemble to make chamber music an important part of the cultural life in the host community. Of equal importance is a partnership that allows the chamber ensemble to build a secure financial base in that community. Ensembles participating in the program will receive \$26,000 from CMA over a three year period. The host institutions must match this money on at least a one-to-one basis. While residencies may be developed at a distance from the ensemble's home base, the ensemble must be prepared to make a significant time commitment to working in the residency community. For membership information and for the program overview and guidelines write or call Chamber Music America at 212-242-2022.
Deadline: March 7.

In Print & Resources

New release by Gayle C. Shirley, **Charlie's Trail: The Life & Art of C.M. Russell**. Color reproductions of Charlie's famous art works and black and white photos and sketches of his beloved West help illustrate the vision of this enduring

Arts & Culture

statewide service organizations

MT Alliance for Arts Education, PO Box 2264, Kalispell, MT 59903; (406) 257-3241. Presents Spring All Arts Event, summer institutes, a Capitol Rotunda Arts Celebration.

MT Art Education Assn., Linda Browning, president, 1216 Dickinson, Missoula, MT 59801; (406) 549-9806. Provides professional information and development for art teachers in all areas.

MT Arts Foundation, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; (406) 761-1797. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

Museums Association of Montana, MT Historical Society, 225 N. Roberts, Helena, MT 59620; (406) 444-4710. Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

MT Assn. of Symphony Orchestras, 2608 2nd Ave. South, Great Falls, MT 59401; (406) 453-3606. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, c/o Lewis & Clark Library, 128 S. Last Chance Gulch, Helena, MT 59601. Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT Committee for the Humanities, PO Box 8036, Missoula, MT 59807; (406) 243-6022. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Community Foundation, 208 N. Montana, Suite 207, Helena, MT 59601; (406) 443-8313. FAX 406-442-0482, E-mail: mcf@desktop.org. Maintains endowments for nonprofit organizations and awards/grants.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Coalition of arts, libraries and historical agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Indian Contemporary Artists, PO Box 6157, Bozeman, MT 59771; (406) 586-1441. Sponsors individual art symposia on reservations, develops traveling exhibits and conducts workshops for individual Indian artists.

MT Institute of the Arts, PO Box 1824, Bozeman, MT 59771. Assists artists in all disciplines through educational projects, information, and workshops.

MT Music Educators Assn., Eastern Montana College, 1500 North 30th Street, Billings, MT 59101. Provides professional information and development for music teachers in all areas.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes *Preservation Montana*.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; (406) 547-3803. Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Watercolor Society, PO Box 8274, Missoula, MT 59807-8273; (406) 752-3319. Sponsors annual three-day workshop and juried show and publishes a newsletter.

Very Special Arts Montana, 221 E. Front, Missoula, MT 59802; (406) 549-2984. Provides information, technical assistance and workshops on working with differently-abled constituents.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; (406) 248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

American artist and storyteller. \$9.95, softcover. Contact: The Museum Shop, 400 13th Street North, Great Falls, MT 59401; 406-727-8787.

Directory of Operating Grants is available for \$58.50. The directory includes profiles of 670 foundations, four articles with critical insider tips and strategies to win funding, 3,000 grant entries indexed by subject and state-by-state arrangement of funding sources. Contact: Research Grant Guides, Inc. P.O. Box 1214, Loxahatchee, FL 33470; 407-795-6129.

Directory of Social Service Grants is available for \$58.50. The directory includes profiles on more than 900 foundations, funding sources in state-by-state order, three key articles that offer insights for successful grant proposals and 4,000 grant entries. Contact: Research Grant Guides, Inc., P.O. Box 1214, Loxahatchee, FL 33470; 407-795-6129.

Crayons to Computers has been called the "ultimate in recycling programs" because of its usefulness. Businesses are beginning to bypass landfills and donate leftover supplies and equipment to school districts. Everything including reams of paper, computers, furniture and other excess supplies are available throughout the state just for the asking. School districts must set up warehouses to accommodate the donations.

Schools would then be allowed to "shop" for needed items at pre-set times. Partners in Education is seeking school districts who are interested in beginning a project such as this. Contact the Reno Partners in Education; From Crayons to Computers; P.O. Box 11155, Reno, NV 89510-1155. Call Julia Ratti at 702-353-5533.

Free updated list of national park artist-in-residence programs now available. Call 612-290-9421 for the **GO WILD!** 24-hour information hotline to hear the most recent list of national parks seeking proposals from visual artists, photographers, performers, writers, video/filmmakers and composers.

The **Visual Artist Information Hotline** (a program of the New York Foundation for the Arts) is a toll-free information service for individual fine artists in any of the visual arts—painting, sculpture, drawing, crafts, photography, mixed media and film/video. Artists can call 1-800-232-2789 between 2pm and 5pm Eastern Time, Monday-Friday to receive information and referral.

Job Opportunities

The Virginia Chorale and Virginia Symphony Chorus announce that they are conducting a joint

search for an individual to serve both organizations in the following leadership role: Music Director/Conductor for the Virginia Chorale and Chorus Master for the Virginia Symphony Orchestra. Send letter of introduction, CV, 3 recent letters of ref, representative programs and a video of a recent rehearsal or performance demonstrating breadth of repertoire and conducting experience to: Search Committee, The Virginia Chorale, PO Box 2213, Norfolk, VA 23501. **Deadline: January 31, 1997.**

Director of Administration, Helena Presents/Myrna Loy Center, a nationally acclaimed performance & media arts organization in Helena, Montana (\$650K budget, 5 FTE, 5 part-time) seeking Director of Administration, salary \$30K plus benefits. Duties: overall operations management, personnel supervision, financial management, board liaison, some fundraising. Reports to Executive Director and Board of Directors. Qualifications/skills/experience: finance, leadership, personnel and program management, spokesperson, planning, communication, computer literacy. **Applications (cover letter & resume) received by 12/6/96 receive first consideration; position open until filled. Send for packet/contact Western Staff Services for further information: 2030 11th Ave., Suite 23, Helena, MT 59601-4801, or call 406-443-7169, fax 406-443-5803, E-mail westaff@mitco.net.**



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(Con't. from page 18)

Cherry Valley Sch.
111 4th Ave. E., Polson
ph: 883-6329
contact: Elaine Meeks
artist: René Westbrook
dates: March 10-14
Committee for Art in Our Schools
217 Daly Ave., Hamilton
ph: 363-2280
contact: Jan Beightel
artist: Bess Fredlund
dates: March 17-21
Polson Middle Sch
111 4th Ave. E., Polson
ph: 883-6335
contact: Tim Meeks
artist: René Westbrook
dates: March 17-24
J-I Schools
Joplin
ph: 292-3286
contact: Carissa Campbell
artists: Julia Becker & Peter Fong
dates: April 7-11
West Elem. Sch.
502 8th Ave., Laurel
ph: 628-6914
contact: Margit Thordmal
artist: Peggy Meinholz
dates: April 14-18
Westby Public Schools
5th Ave. East, Westby
ph: 385-2508
contact: Susan Hagen
artist: Craig Menter
dates: April 21-25
Hawthorne School
114 North Rouse, Bozeman
ph: 585-1590
contact: Marilyn Delger
artist: Chip Jasmin
dates: April 28-May 2
Hamilton High Sch.
209 South Fifth St., Hamilton
phone number: 363-2021
contact: Wendy Flanagan
artist: Chip Jasmin
dates: May 5-9
Darby Elementary School
209 School Drive, Darby
phone number: 821-4631
contact person: Deborah Rogala
artist: Chip Jasmin
dates: May 19-23

Long-term residencies:
(residencies lasting five weeks to nine months)

Great Falls Public Sch.
1100 4th St. South, Great Falls
ph: 791-2300
contact: Terry Thall
artist: Julia Becker
Helena Presents/Myrna Loy Center
15 N. Ewing, Helena
ph: 443-0287
contact: Beck McLaughlin
Missoula Community Access Television
500 N. Higgins, Suite 105, Missoula
ph: 542-6228
contact: Mary Carty
Missoula County Public Schools
215 South Sixth West, Missoula
ph: 728-2400
contact: Betsy Williams

Schedule an Artist in Residence in Your School or Community

Augment your curriculum with our terrific Artists in the Schools/Communities (AIS/C) programs:

- **artist residency grants**—integrates professional artists into the daily activities of schools and communities.
- **special project grants**—supports projects which enhance arts curricula or assist in establishing ongoing educational arts programming in schools and organizations.

According to Ann Holt, a Libby Middle School teacher, "The artists are firecrackers in the school. They inspire and motivate the students—the teacher can then take that motivation and make much greater strides in effectively educating the students."

RESIDENCY APPLICATION

Deadlines for short-term residencies occurring:

May - November 1997 March 21, 1997
November 1997 - April 1998 Fall, 1997

SPECIAL PROJECT APPLICATION

Deadlines for special projects occurring:

July 1, 1997 through June 30, 1998 March 21, 1997

Call the Montana Arts Council at (406) 444-6430 and ask to have the AIS/C guidelines mailed to you.

What's Happening In (months & year)?

Planning an arts or cultural event, gallery showing or a performance? If so, ArtistSearch would like to know about it. Fill out the following information and send it to: Montana Arts Council, 316 North Park Avenue, Suite 252, PO Box 202201, Helena, MT 59620-2201.

Event: _____

Event Location: _____

Date(s): _____

Time(s): _____

Sponsor: _____

Address: _____

Phone Number: _____

ArtistSearch Change of Address

New Address

Name: _____

Address: _____

City, State: _____

Zip: _____

Daytime Phone: _____

Old Address

Name: _____

Address: _____

City, State: _____

Zip: _____

Daytime Phone: _____

Send to: Montana Arts Council, 316 North Park Avenue, PO Box 2 02201, Helena, MT 59620-2201

Hard Twist: Western Ranch Women Opens at Museum of the Rockies

Hard Twist: Western Ranch Women, a stunning collection of black and white photographs by Barbara Van Cleve, tells the story of the typical, yet remarkable women of the West. The exhibit opens on October 5 at the Museum of the Rockies at Montana State University-Bozeman and continues through February 1997.

The cowboy has been the predominant figure in virtually everything created about the West, but the role of women has been largely ignored. Born in 1935 near Big Timber, Montana, and raised on the family ranch, Van Cleve uses this perspective and her talent to present ranching women from all over the West—Texas, New Mexico, Colorado, Nevada, Wyoming and Montana. Her images document their lives, labors, commitment and the landscapes in which they live. Van Cleve spent eight years interviewing and photographing the ranch women she portrays.

The exhibit's title comes from an old western expression. "Hard twist refers to the old-time Manila hemp, tightly twisted lariat rope . . . the term also refers to a small, compact, physically strong person with resilience, rather like rawhide, which expands and stretches when wet or shrinks and tightens when dry but almost never breaks," Van Cleve explains.

Van Cleve's photographs have been published in a book by the same title by the University of New Mexico Press.



Dawson County Arts Unlimited Gallery has found a new home in Glendive thanks to volunteers Harold Nellens, Gert Huotari and Ruth Schwarz. The new gallery is at West Plaza Mall. Special kudos to Edna Loughney and crew for the fine work they do and congratulations on their lovely new home!

ArtistSearch

MONTANA ARTS COUNCIL

316 NORTH PARK AVENUE, SUITE 252
PO BOX 202201
HELENA, MT 59620-2201
(406) 444-6430; fax (406) 444-6548

Change of Address Requested

Montana Arts Council

Bill Frazier, Chairman, *Big Timber*
Carol Novotne, Vice-Chair, *Helena*
Carol Brenden, *Scobey*
Ann Cogswell, *Great Falls*
Beth Collier, *Shelby*
Kathy Doeden, *Miles City*
Monte Dolack, *Missoula*
John Dudis, *Kalispell*
Rick Halmes, *Billings*
James M. Haughey, *Billings*
Jack Hines, *Big Timber*
Sody Jones, *Billings*
Diane M. Klein, *Kalispell*
Marilyn Olson, *Sidney*
Jackie Parsons, *Browning*

MAC Staff

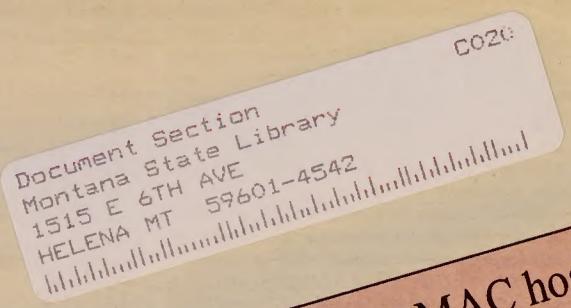
Arlynn Fishbaugh, *Executive Director*
Carleen Layne, *Accountant*
Fran Morrow, *Director of Artists Services*
Kim LaRowe, *Administrative Assistant*

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Holter Museum & MAC host Folk Arts Exhibit!
Details inside – page 16

NOVEMBER 1996 / JANUARY 1997